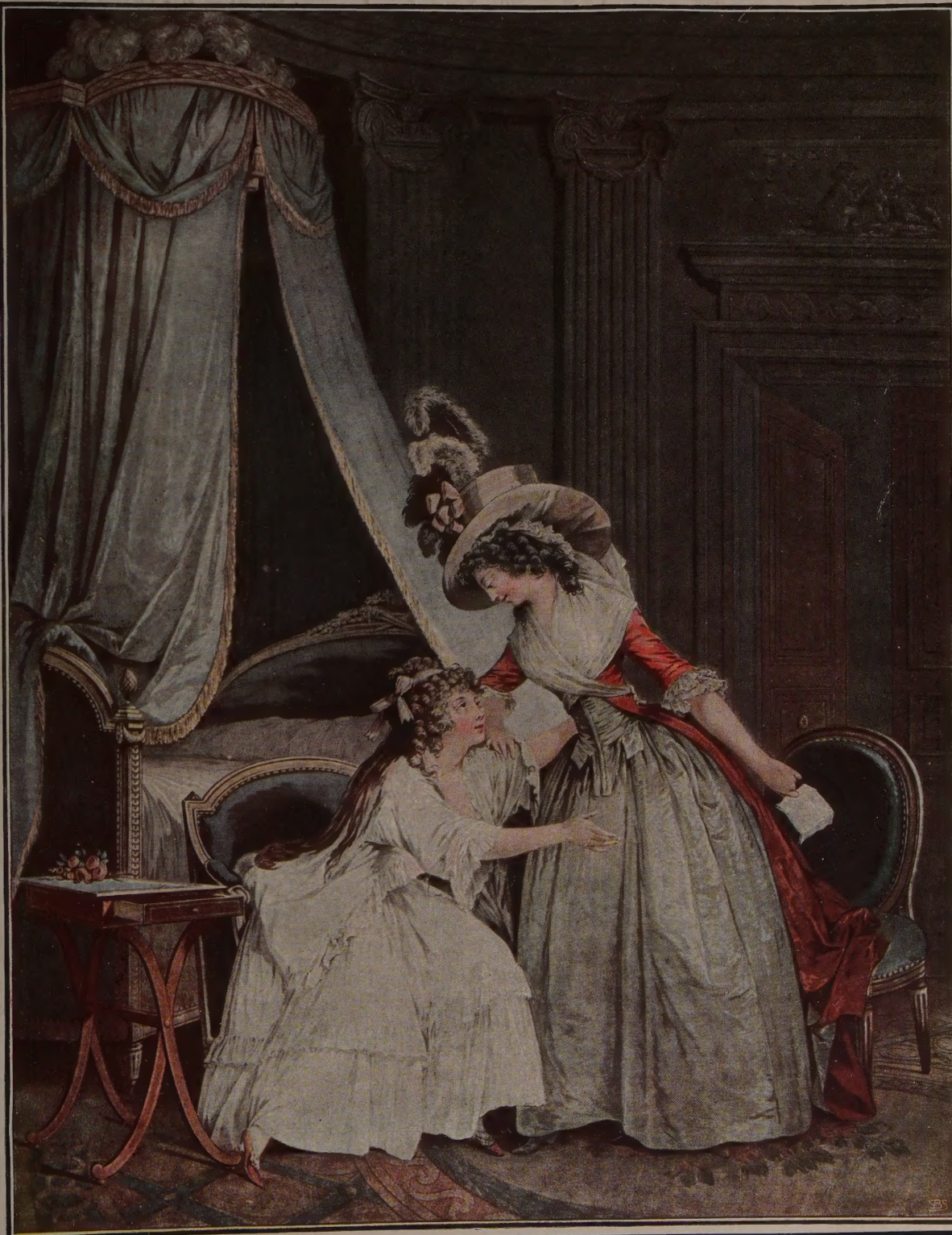


# THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS





# **A GREAT ART SALE**

The retirement of Mr. WILLS from the firm of

# **WILLS & SIMMONS**

**N**CESSITATES the disposal of the choice collection accumulated during the many years they have been associated in business. This collection is now offered at greatly reduced prices. To China Collectors this is a great opportunity to secure rare specimens in Vases, Figures, Dinner, Dessert, and Tea Services of genuine Old Bow, Bristol, Chelsea, Derby, Worcester, Longton-hall, Wedgwood, Swansea, Nantgarw, and every well-known English Factory, from simple pieces at a few shillings to important examples costing hundreds of pounds. Representative examples of Old Sèvres, Dresden, Berlin, Vienna, Ludwigsberg, Carl Theodore, and other equally well-known Continental Factories in great variety. Old Chinese Porcelain in Colour and Blue and White in Figures, Vases, etc., etc., and important sets of Old Japanese Imari Jars, Beakers, and Circular Dishes of large dimensions



## **Many Fine Specimens of the 17th & 18th Century Periods of English and French Furniture**

The ornamental objects embrace a large assortment of old Bronzes in Groups and Figures, Old French Clocks and Candelabra from Louis XIV. to Empire Periods, Statuary Marble Groups, Figures, and Busts, Old English and French Miniatures of the 17th and 18th Century Periods, beautiful and curious objects of Bijouterie in Precious and Base Metals, Stone, Ivory, Porcelain, Pottery, Leather, Horn, Treen, etc. An important and highly interesting collection of Early German Enamelled and

Engraved Glass in Amorini, Historical, and other subjects, comprising nearly 300 pieces, for sale *en bloc*

A collection so rich in really representative pieces and of such infinite variety is seldom offered. Connoisseurs should note that many objects worthy of a place in our National Museums are included, and that the genuineness of descriptions is in all cases guaranteed by

## **WILLS & SIMMONS, 445, Oxford Street, W.**

Telegrams: "Values, London."

who extend a cordial invitation to view.

Telephone: 85 Paddington.





**A very beautiful Panelled Oak Room, early Queen Anne period.** 28 ft. long by 20 ft. 6 in. wide and 14 ft. high. Richly carved modillion cornice, moulded and fielded panelling, carved surbase moulding and skirting. The carved mantel is complete with marble moulded opening, supported each side with fluted pilasters on bases and surmounted with carved Ionic capitals. There are two doors, with heavily carved architraves, and three window openings, with plain moulded architraves. The applied carvings for the mantelpiece and door heads are in the Grinling Gibbons school. The whole room has been carefully restored, and the fine, rich nut-brown colour of polishing carefully preserved.

ON VIEW AND FOR SALE AT

**LITCHFIELD & CO.'s** DECORATIVE and  
ANTIQUE GALLERIES

Partners { THOS. G. LITCHFIELD.  
WALTER L. BROTHERS.

**3, Bruton Street, London, W.**

Telegraphic Address: "LITCHBRO, LONDON."  
Telephone: No. 456 Mayfair.

NEW YORK: 200, Fifth Avenue

ARTHUR TODHUNTER,  
Representative.



# Marsh, Jones & Cribb, Ltd., Leeds

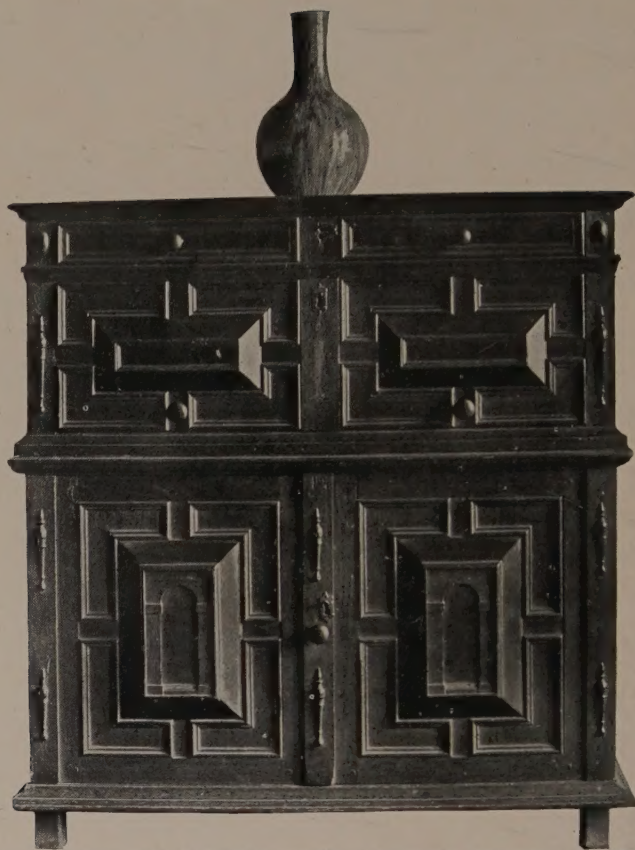
UPHOLDERS

□ □

DEALERS IN  
ANTIQUE FURNITURE

□ □

SPECIALISTS IN  
INTERIOR DECORATION



A FINE OLD JACOBEOAN CHEST IN ORIGINAL CONDITION

"Messrs. Shepherd's collections are always interesting to the Student of English Painting."—*The Athenæum*.

## SHEPHERD'S EXHIBITION

:: of SELECTED PICTURES by ::

### Early British Masters.

"An Exhibition of remarkable variety and value."—*The Burlington Magazine*.

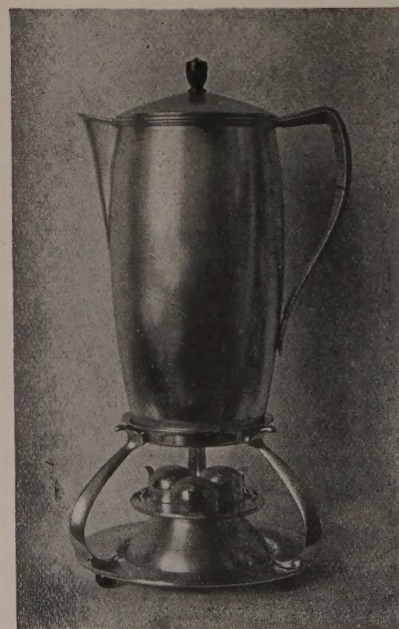
Messrs. SHEPHERD Bros.

Have the honour to invite Art Admirers and Collectors to their SPRING EXHIBITION, now on view in their Fine Art Gallery,

27, King Street, St. James's Sq.,  
LONDON.

"Good pictures of the Early English School are becoming more and more difficult to find; but Messrs. Shepherd, in King Street, have always something which is worth the attention of the amateurs of that school."—*The Times*.

June, 1910.—No. cvi.



#### THE PERFECT COFFEE- MAKER

Capacity,  
2 pints

#### Prices:

ORICHALCUM  
£3 3 0

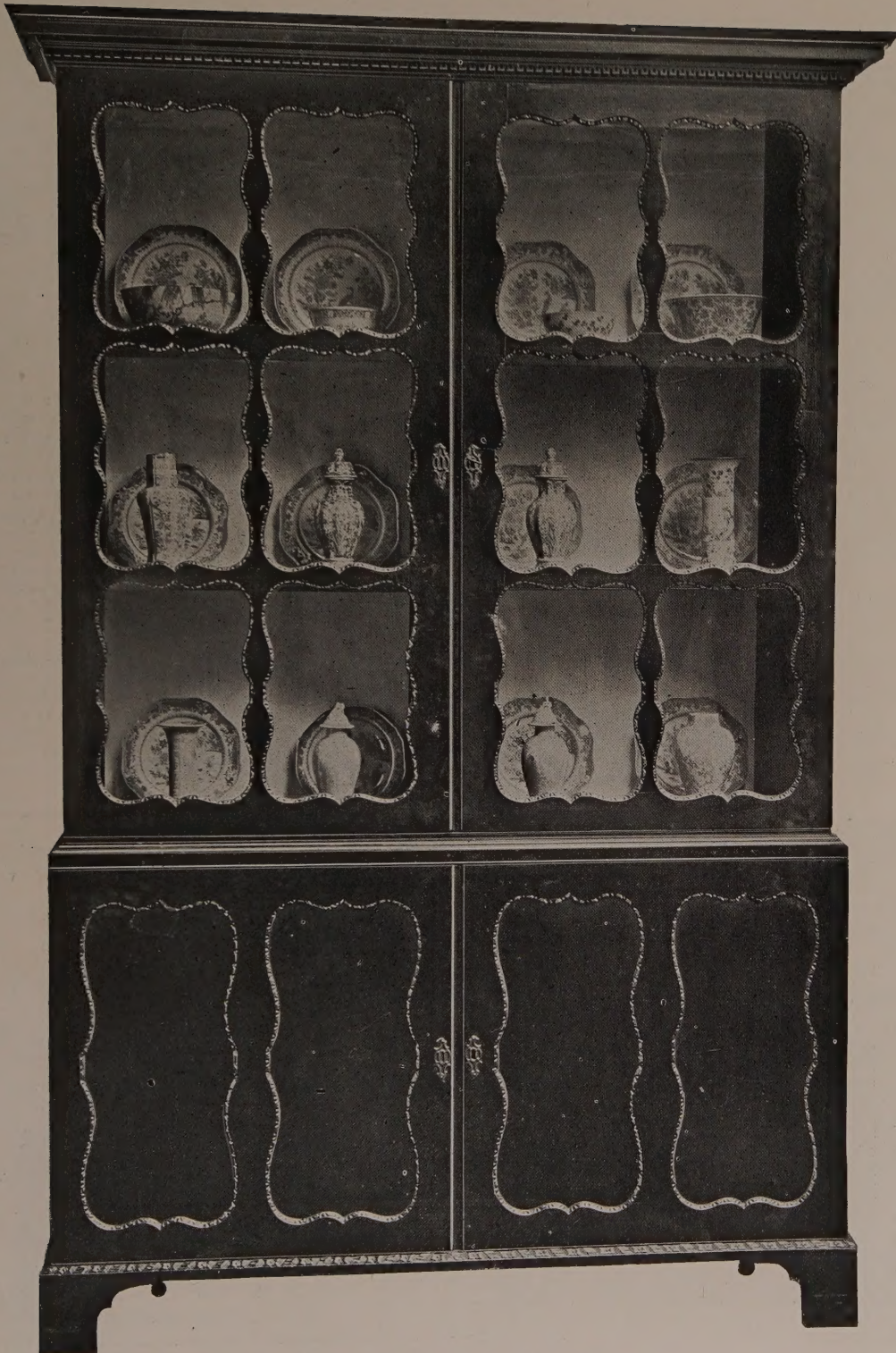
COPPER  
£3 3 0

ELECTRO-  
PLATE  
£4 4 0

A Coffee Pot which produces an infusion to satisfy the most exacting taste

**W. A. S. BENSON & Co., Ltd.,**  
82 and 83 NEW BOND STREET, LONDON, W.



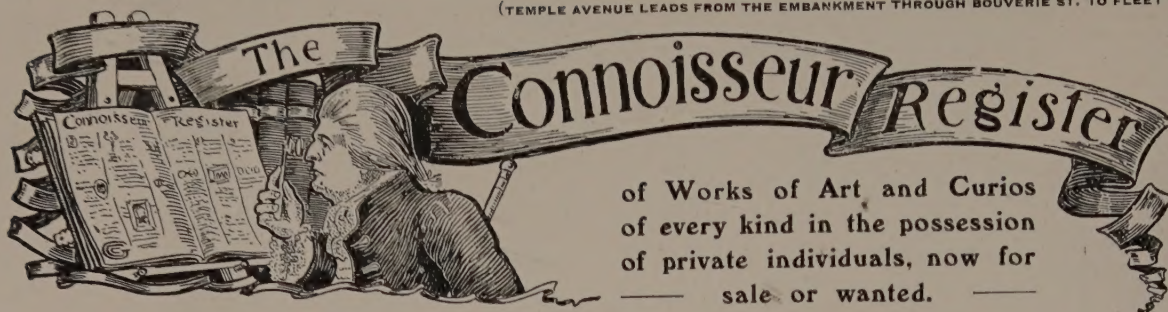


AN EARLY CHIPPENDALE CHINA CABINET, with serpentine tracery and panels carved with "egg and tongue" moulding. c. 1735.

**F. W. PHILLIPS, The Manor House, HITCHIN**

EIGHTY ROOMS FILLED WITH GENUINE ENGLISH FURNITURE





of Works of Art and Curios  
of every kind in the possession  
of private individuals, now for  
sale or wanted.

*Collectors and Dealers should carefully read these Advertisements.*

The Register Columns will be found of great assistance in bringing Readers of The Connoisseur Magazine into direct communication with private individuals desirous of buying or selling works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Advertiser wishes to purchase a few Water-Colours or Oil Paintings by the late E. Hildebrandt. Apply [No. R3,860]

Collector has old Japanese Prints for sale. Bargain. [No. R3,861]

Central and South American Curios.—For Sale, Knife Vase, Terra-Cotta Head Spoon, Stone Beads, etc. Would be sent on approval. [No. R3,862]

For Sale.—Life-Sized "Head of Christ," on Ivory, by Signor Sacco. With one exception probably the finest "Ecce Homo" in existence. Exhibited at Academy in 1852. Apply [No. R3,863]

Beautiful Etching of a Boy, by Helleu (signed).—Only ten copies in existence. Price 4 guineas. Apply "Etching," c/o Coe's Advertising Offices, 102, New Oxford Street, W.C. [No. R3,864]

For Sale.—Fine Old Welsh Cupboard, measuring 5 ft. 1 in. in height by 5 ft. 2½ in., of the hardest dark Oak. Curious on account of great age. Simply carved in good design. On top right-hand panel is the date 1679. Apply by letter to [No. R3,865]

Bradshaw Railway Companion, 1841.—In excellent condition. For sale. Send offers. [No. R3,866]

For Sale.—Early Sixteenth Century Haubergeon. Genuine. Value £5. What offers? Particulars. [No. R3,867]

Wanted.—Hispano-Mauresque Plates. Particulars to [No. R3,868]

Etruscan Three-handled 13½ in. Urn. Verified by British Museum. Perfect. Unburied condition. Seen by appointment in London. [No. R3,869]

For Sale.—A fine Enamelled Portrait of Shakespeare, set in gold breast pin. Evidently painted 40 or 50 years ago. From an original portrait. May be seen and offers given to THE CONNOISSEUR MAGAZINE. [No. R3,870]

For Sale.—Print by Maile, after Dubuffe. Cash offers. [No. R3,871]

Le Blond Oil Prints.—12 for 13s. [No. R3,872]

Fine Collection Old English Pewter for sale. Cheap. [No. R3,873]

For Sale.—Genuine Antique Mahogany Settee, elaborately carved and very massive. Upholstered in crimson velvet plush. Photograph submitted. Cash and part exchange accepted in small furniture. Space required. Apply [No. R3,874]

For Sale.—Reliquary Shrine, Ark-shaped. Limoges Enamel, twelfth century. [No. R3,875]

For Sale.—Some very fine Miniatures, from old noble possession. [No. R3,876]

Wanted to purchase MARKED Rockingham China, either Services or Specimen pieces. Good price given. [No. R3,877]

Nelson Relics.—Cloth Covering of Nelson's Seat at Merton Parish Church. Highest offer by letter accepted. Apply [No. R3,878]

*Continued on Page XXXVI.*

## OLD STAINED GLASS WANTED

Some panels of moderate size for  
insertion in leaded lights for a  
Country House.

Apply, giving particulars to

"A.B.," c/o T. B. BROWNE'S ADVERTISING OFFICES,  
163, Queen Victoria Street, London, E.C.

Swansea and Nantgarw China wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

WANTED.—A few Fine Old English Engravings, and pieces of Chippendale and Oak Furniture in original condition. Very high prices given for fine examples. Write particulars J. M. C. WILLING'S ADVERTISING OFFICES, 73, KNIGHTSBRIDGE, LONDON, S.W.

Old Oak Panelling Wanted.—All particulars and quantity, &c., to BENJAMIN'S GALLERIES,  
—60, Conduit Street, London, W.—



# ANTIQUE SILVER AND OLD SHEFFIELD PLATE AT ELKINGTON'S

EVERY ARTICLE GUARANTEED.



EXAMPLES OF QUEEN ANNE SILVER IN ORIGINAL CONDITION, DATE 1704-1710

ON VIEW AT

**LONDON SHOWROOMS: 22, Regent St., S.W.; 73, Cheapside, E.C.**

BIRMINGHAM MANCHESTER LIVERPOOL NEWCASTLE GLASGOW CALCUTTA MONTREAL BUENOS AIRES RANGOON

THE MISSES

(Under Royal Patronage.)

## H. & I. WOOLLAN



Chippendale Chair.

Antique Furniture, China, Old Lace, Needlework, Glass, &c.  
LACE MENDING and CLEANING A SPECIALITY.

Showrooms—First Floor,

**28, Brook Street, Grosvenor Square, W.**

Telegrams: "Decoriter."

Telephone 5467 Gerrard.

Interesting Collection of . . .

OLD CHINA, ANTIQUE SILVER PLATE, JEWELS,  
MINIATURES, ENAMELS, WORKS OF ART, OLD  
SHEFFIELD PLATE, &c. (Guaranteed Genuine.)

Also give Utmost Value for above, either in Cash or Exchange.



Three Chelsea Vases.

## J. ELLETT LAKE & SON,

*Experts in Precious Stones,  
Art Goldsmiths & Silversmiths,  
Licensed Valuers for Probate, &c.*

Established 1833.  
Telephone 320.

**43, High Street, EXETER.**



# THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

## CONTENTS.

VOL. XXVII. June, 1910. No. CVI.

	PAGE
THE CITY OF LIVERPOOL, ITS PLATE AND INSIGNIA. PART I. WRITTEN AND ILLUSTRATED BY LEONARD WILLOUGHBY. (With twenty-three illustrations) - - - -	79
OLD BLUE EARTHENWARE WITH HISTORIC AMERICAN SCENES. PART II. By N. HUDSON MOORE. (With twelve illustrations) - - - - -	92
PRINTS AND DRAWINGS AT THE "VICTORIA AND ALBERT." By FREDERICK WEDMORE. (With seven illustrations) - - - - -	99
AMERICAN ART IN BERLIN. By CHARLES RUDY. (With seven illustrations) - - - -	104
THE BOMBARD. By OLIVER BAKER. (With nine illustrations) - - - - -	111
NOTES AND QUERIES. (With four illustrations) - - - - -	121

[Continued on page VIII.]

### Lambert, Goldsmiths, Jewellers, and Silversmiths

*To His Majesty the late King,*

10, 11 & 12, COVENTRY ST., PICCADILLY, W.



Geo. II.

George III., 1803-9.

Geo. II.

A unique collection of Diamond Work, Enamels, and Works of Art.  
Every description of Decorative, Table, and Ecclesiastical Gold and  
Silver Plate.

ANTIQUE AND MODERN.

SELECT OLD SHEFFIELD PLATE.

June, 1910.—No. cvi.

Telegraphic Address:  
"Kleinbergé, Paris"

Telephone: 288-72

**F. KLEINBERGER**  
**PARIS,**  
9 rue de l'Echelle.

NEW YORK BRANCH:

12, West 40th Street  
(Near Fifth Avenue).

**First-class**  
**Old Paintings**

Speciality:

Dutch and Flemish Schools :: ::

High-class Primitives of all Schools



*The Connoisseur*

# STONER & EVANS

Telegrams  
"Talofa, London"

FINE ART GALLERIES

Telephone:  
6658 Gerrard

3, King Street, St. James' Square, LONDON, S.W.



## WORCESTER. EARLY SPECIMENS.

1, 11, 14, blue and white; 2 and 4, Granby and Wolfe (transfer); 3, 6, 8, 10, apple green; 5, turquoise and gold bordered; 7, 9, 12, 13, 16, 17, 19, 24, scale blue ground—bird and flower decoration; 15, trellis pattern; 18, landscape in carmine; 20 and 21, pink, green and gold; 22, black transfer; 23 blue and gold bands.

Nos. 1, 11, 14, crescent mark; 7, 9, 12, 13, 16, 17, 19, 23, 24, square mark; others unmarked.

*The Illustrated Book of the Exhibition of Old English Porcelain, containing 32 plates, Royal Quarto, 10/6 nett.*

**SPECIALITY.**—Choicest examples of Old English Porcelain and Pottery. Collections valued, arranged, or purchased.



CONTENTS—continued from Page VI.

	PAGE
IN THE SALE ROOM - - - - -	127
NOTES. (With five illustrations) - - - - -	135
CURRENT ART NOTES. (With four illustrations) - - - - -	140
CORRESPONDENCE - - - - -	150
HERALDIC CORRESPONDENCE - - - - -	151
PHOTOGRAPHIC COMPETITION. (With three illustrations) - - - - -	152

PLATES

VENUS AND CUPID. By VELAZQUEZ - - - - -	Frontispiece
PORTRAIT OF LADY MILNES. By ROMNEY - - - - -	page 89
THE EMPRESS EUGENIE. By WINTERHALTER - - - - -	97
CARVING. By GRINLING GIBBONS - - - - -	107
A FÊTE CHAMPETRE. By ANTOINE WATTEAU - - - - -	117
A SIXTEENTH CENTURY ISPAHAN CARPET - - - - -	125
THE THREE MARIES AT THE TOMB. By WILLIAM HOGARTH - - - - -	133
DON BALTHAZAR CARLOS. By VELAZQUEZ - - - - -	143
L'INDISCRETION. By JANINET, after LAVREINCE - - - - -	On Cover

**Fine and Rare Coins**  
AT MODERATE PRICES



CHARLES I. HALFCROWN struck at Bristol 1644.



THREE SHILLING PIECE coined by the Royalist Defenders of Carlisle during the Siege, 1644-1645.

**SPINK & SON, LTD.**  
17 & 18, Piccadilly, LONDON, W.

June, 1910.—No. cvi.

**The Bohemian Glass Gallery**

An Exhibition of most beautiful glass, principally in WHITE and GOLD CRYSTAL, which is undoubtedly the very latest creation, for table use and decorations. ORIGINAL and EXCLUSIVE DESIGNS in CHAMPAGNE, RÔMER and LIQUEUR GLASSES, FINGER BOWLS, TABLE SETS, □ □ □ etc., etc. □ □ □

— Admirably adapted for Wedding Presents. —  
A visit is cordially invited. Goods sent on approval.

**37, Old Bond St., W.**

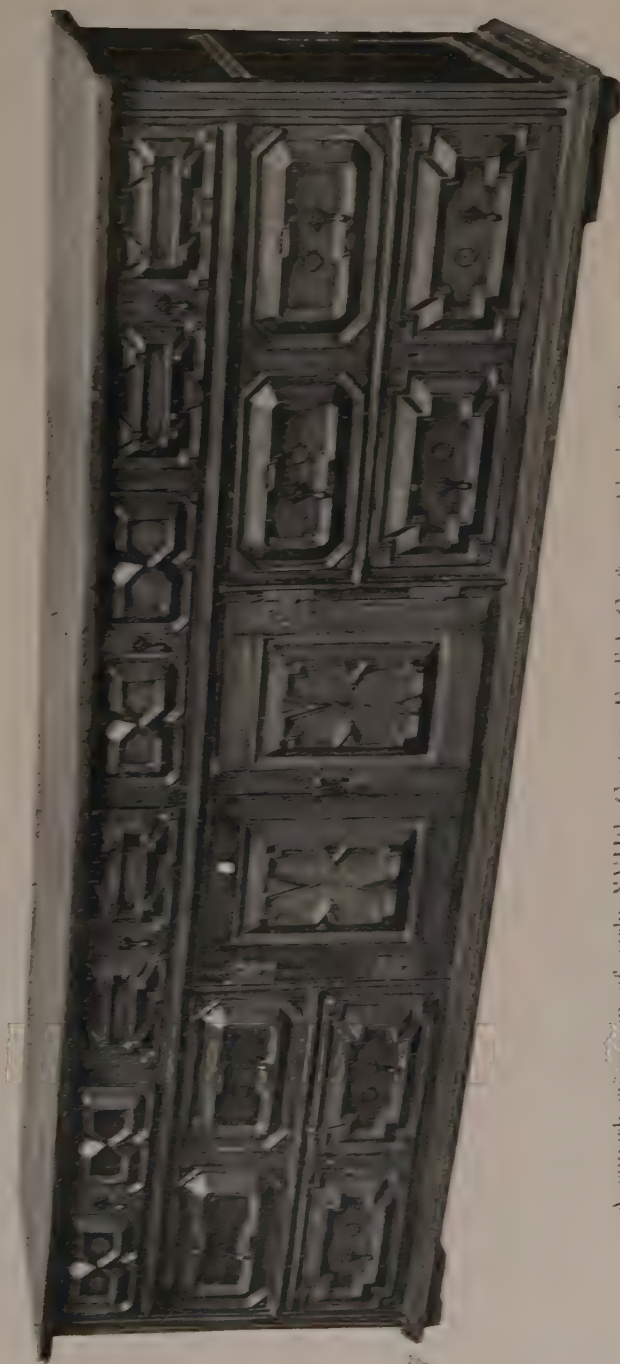


**F. JONES,**  
1, Tavistock St.,  
BEDFORD.

**Old China**  
**Needlework**  
**Clocks**  
**Furniture, &c.**



# Hampton's Fine Examples of Old English Furniture



A superb specimen of early XVth Century English Craftsmanship in Oak, *unexcelled*.

Hampton & Sons, Ltd.  
have no connection  
whatsoever with any  
other Furnishing House

**HAMPTONS**  
**NEXT NATIONAL GALLERY**

ONLY SHOWROOMS :  
PALL MALL,  
LONDON, S.W.



*The Connoisseur*

# FRANK PARTRIDGE

4, King Street, St. James's Square, W.

And at 741, Fifth Avenue,  
NEW YORK.

*Now on View:*

One of the  
finest, if not the  
most perfect,  
suite of  
Chippendale  
Furniture  
in existence.



Pair of Kang-Hsi Chinese Porcelain Bamboo Pattern Vases, Covers and Stands, in brilliant enamelled greens, yellow and aubergine. Kang-Hsi Chinese Porcelain Bamboo Pattern Teapot. Chinese Porcelain three-colour Ming Figure. Pair of Ming Figures of Horses. Ming Figure of Horse on Porcelain Stand. Kang-Hsi Chinese Bamboo Teapot. Kang-Hsi Chinese Group of Twin Boys. Kang-Hsi Chinese Figure of a Student.

**Speciality: OLD CHINESE PORCELAIN, JADES, &c.**

**WYLIE & LOCHHEAD, Ltd.,**



*By Special Appointment  
to H.M. the late King.*

*Artistic House Furnishers,  
Decorators and Designers,  
Dealers in Antiques.*



DUTCH INLAID BUREAU.

**45, Buchanan Street, Glasgow.**

June, 1910.—No. cvi.

**OLIVER BAKER**



Twelve-legged Twisted Gate Table

*For Old English Furniture,  
and Antiquities*

**STRATFORD-ON-AVON**

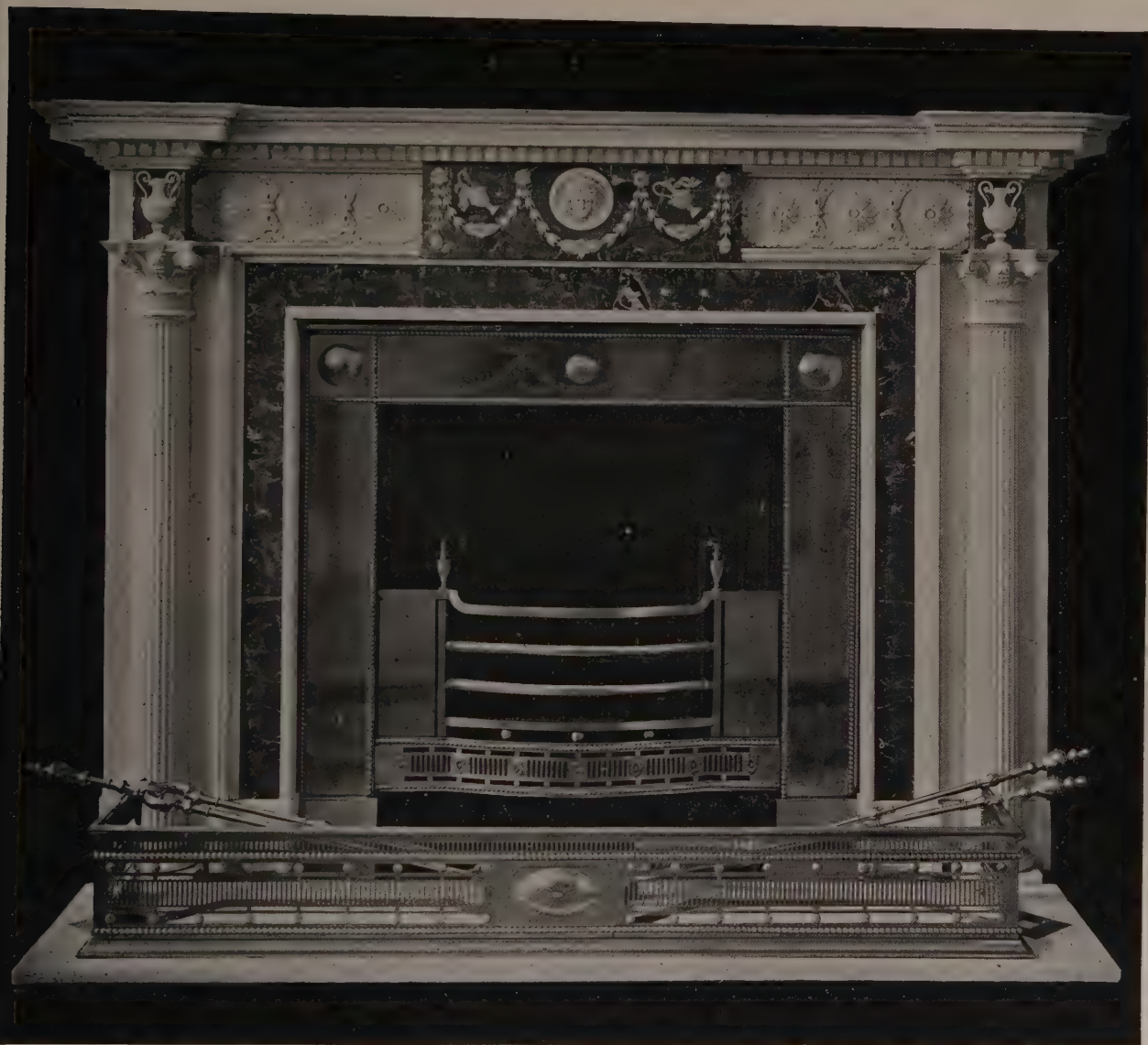


*The Connoisseur*

# ROBERSONS

18th CENTURY MARBLE CHIMNEYPieces & FURNITURE LTD.

*A Unique Collection now on view in our greatly enlarged Show Rooms*



A FINE ENGLISH 18TH CENTURY MARBLE CHIMNEYPiece

WITH BRIGHT STEEL SURROUND AND INTERIOR, INLAID MARBLE FRONT, HEARTH AND BRIGHT STEEL CURB AND IMPLEMENTS, ONE OF MANY TO BE SEEN AT

## 83 KNIGHTSBRIDGE, S.W.

DECORATIONS

UPHOLSTERY

FURNITURE

TELEPHONE: 1934 KENSINGTON

TELEGRAMS: "ATTENTIVO," LONDON



# Festival of Empire and Pageant of London

## BRITISH HISTORICAL ART SECTION

### SPECIAL ANNOUNCEMENT

**O**WING to the lamented death of His Majesty King Edward VII., the Council of the Festival of Empire Exhibition has decided to postpone the Pageant until next year. No one will question the propriety of the Council's decision. It would indeed be no time for festival or pageantry when the hearts of all, from the highest to the most humble, were burdened with the knowledge that he, whose love for the Empire had been a magnet to draw all her sons into closer union, was no longer with us; and that the voice which had been as the Empire's voice was stilled in death.

In my capacity as Art Director of the British Historical Art Section of the Exhibition, it has been my mission to obtain the loan of pictures to fill the spacious galleries allotted to this section by the Council. Thanks to the kindness and generosity of the owners of the pictures in responding to my appeal, my task has been a light one; and at the time when this great national calamity put a period to my work, I was happy in the knowledge that the many art treasures placed at my disposal would have made this section one of unique historical interest, and worthy of the great exhibition of which it was to form a part.

Owing to the postponement of the Pageant, these pictures will no longer be required; but the kindness of the owners of these fine works of art remains the same, and I should like to express my deep feeling of gratitude to the following among others:—The Duke of Norfolk, the Duke of Marlborough, the Duke of Wellington, the Earl of Dudley, the Earl of Darnley, Viscountess Wolseley, Lord Aberdare, Lord Strathcona, Lord Swaythling, Sir George Dashwood, Bt., Sir George Donaldson, Bt., Sir Philip Grey Egerton, Bt., the Hon. John Ward, the Hon. W. F. D. Smith, Sir W. J. Farrer, Sir Hubert Herkomer, the Corporations of Bolton, Brighton, Bristol, Exeter, Oldham, and Sunderland, the Governors of the Shakespeare Memorial (Stratford-on-Avon), Judge Evans, Messrs. J. P. Beadle, W. Yeats Baker, Henry Burton, J. B. Braithwaite, John Charlton, Tennyson Cole, John Durnford, William Foot, Henry Graves, V. M. Hamilton, J. Hamilton Houldsworth, — Ismay, G. W. Joy, John Jordan, G. L. Johnston, Mrs. S. A. Lees, Messrs. J. Guthrie Lornie, W. H. Lever, Arthur Maschwitz, James Pringle, Archibald Ramsden, Frederick Roe, Robert Spence, — Shepherd, E. T. Turner, H. Tressida, Miss Morrison White, Mrs. Wittall, Miss A. E. Wilson, Mr. A. Broomhall Willson, and Mrs. E. M. Ward.

J. T. HERBERT BAILY.



Write for our latest C 23 Booklet, just issued. Every page illustrated from photographs of articles in stock.

### BRUSSELS EXHIBITION

We have an important exhibit in the British Section, which visitors are invited to inspect.

Illustrated descriptive Booklet and Guide to Belgium now in the press. Copies sent on enquiry.



**FOR SALE.**—This Original Half-Timbered Oak Tudor House, removed by us from Thwaite, and thoroughly restored. The house has a frontage of 52 feet, and the accommodation comprises Reception Rooms, Bedrooms, and domestic offices, nine rooms in all, together with spacious Lounge Hall. The Hall, Dining and Drawing Rooms have each a fine old oak beam ceiling. Now temporarily erected, as illustrated, within easy railway journey from London. We are prepared to give an inclusive quotation for removing, erecting and completing on purchaser's own land ready for occupation. Further particulars on enquiry.

### COLLECTORS PLEASE NOTE

We accept full responsibility for the genuineness of all goods sold from our stock and described as "Genuine Antiques."

### MODERN FURNITURE

Reproductions of Antique Designs. Highest class workmanship

Our C21 Book, "Furniture and Modern Reproductions," 160 pages "good" Furniture fully

illustrated. Send for copy.

**GILL & REIGATE** THE SOHO GALLERIES 73-85, Oxford St., London, W.



# Milton House, Steventon, Berks.

ABOUT ONE MILE STEVENTON STATION, G.W. RLY.

## Messrs. KNIGHT, FRANK & RUTLEY

WILL SELL BY AUCTION on the premises on Wednesday & Thursday, June 8 & 9, at 12 o'clock precisely each day

The REMAINING CONTENTS of the FINE OLD MANSION, which is now to be let on lease.

### Eighteenth Century English furniture,

INCLUDING :

A Chippendale Wardrobe, a Queen Anne black and gold lacquer Serpentine Chest of Drawers, a set of six rare Chippendale lacquer interlaced back Chairs, a lacquer Clock, by Nightingale, a set of Hepplewhite finely carved shield back Chairs with ram's head ribbon and draped decoration. Chippendale, Hepplewhite, Sheraton, and Adam Cabinets, Chests, Bookcases, Sideboards, Settees, Mirrors, Brackets, etc.

### ENGLISH AND ORIENTAL PORCELAIN,

including choice specimens of Bow, Chelsea, Worcester, Davenport, Spode, Wedgwood, Eastwood, Old Ironstone, Chinese, Famille Rose, and Nankin in Tea and Coffee Services, Figures, Groups, etc.



RARE CHIPPENDALE LAC  
CHAIR

### ANTIQUÉ SILVER

A Charles II. large plain Tankard, a George II. Coffee Pot by Elizabeth Godfrey, Salvers, Candelabra, Salt-cellars, Snuff-boxes, Miniatures, etc.

### OIL PAINTINGS, WATER COLOUR DRAWINGS AND ENGRAVINGS

By and after Murillo, Titian, Lely, Salvator Rosa, Tintoretto and De Vos, Van De Velde, Rottenhamer.



HEPPLEWHITE SHIELD-BACK  
CHAIR

A set of Four Paintings by Wheatley, R.A., "Morning and Noon," "Evening and Night," Old Woodcuts, and other Engravings.



LONG CASE LACQUER CLOCK

On view two days prior from 10 to 5 o'clock. Illustrated Catalogues, 1s. each, may be obtained of the Auctioneers, who will issue cards for private view on June 4th, and furnish particulars as to letting at their Head Offices:—

20, HANOVER SQ.;  
9, CONDUIT ST., W.



EIGHTEENTH CENTURY LACQUER CABINET



CHIPPENDALE WARDROBE



# WARINGS

## ANTIQUE GALLERIES

*Old English Oak a Speciality.*

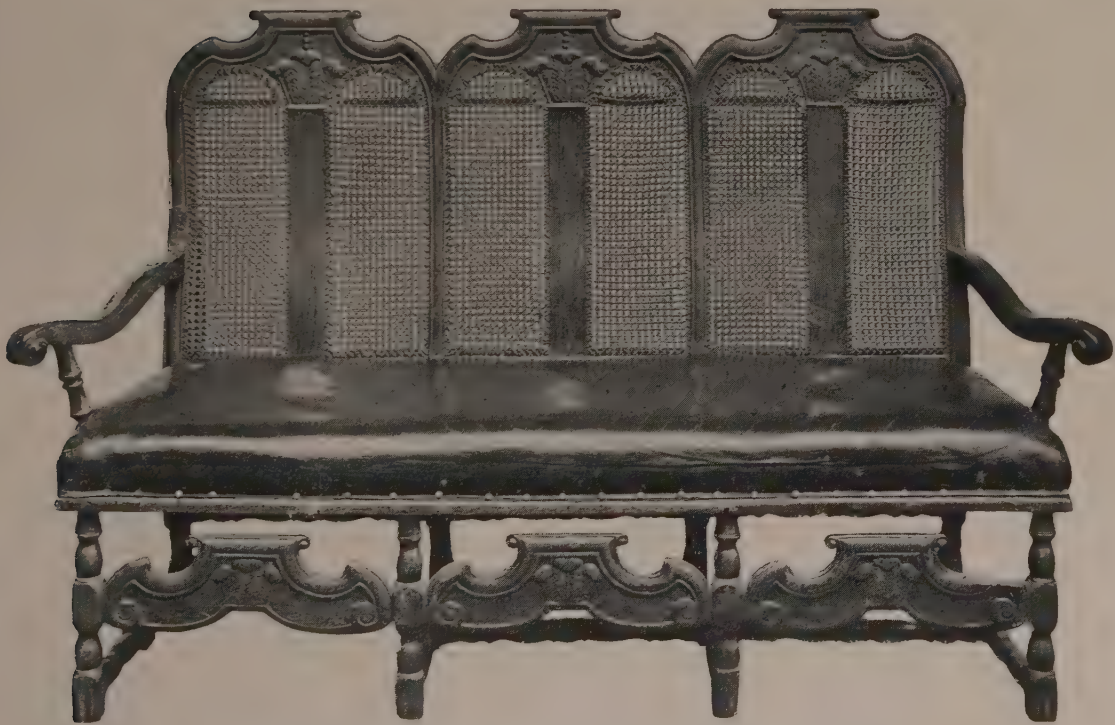


Illustration of a magnificent and unique William & Mary  
Settee which has lately come into our possession.

Since this photograph was taken the Settee has been carefully restored—the upholstered seat has been replaced by the caning proper to the piece, and the yellow paint with which it was entirely covered has been removed. In its restored condition this example is one of the finest of its kind in existence and should be seen by all collectors and connoisseurs.

**WARING & GILLOW Ltd.,** 164-180, Oxford Street, W.

LONDON . PARIS . BRUSSELS . MADRID.



# His late Majesty King Edward VII.



Engraved  
in  
Mezzotint  
Size  
 $17 \times 28\frac{1}{2}$

Proofs  
**£8 8 0**

India Prints  
**£2 2 0**

Plain Prints  
**£1 1 0**

FROM THE PAINTING BY PHILIP TENNYSON COLE

*Published by*

## HENRY GRAVES & CO., Ltd.

6, Pall Mall, London, S.W.



*The Connoisseur*



*MAPLE & CO LTD*

*Decoration*

*Furniture*

*Carpets & Rugs*

*Curtains & Materials*

*Antiques*

*Tottenham Court Road London W*

*Paris*

*Buenos Aires*



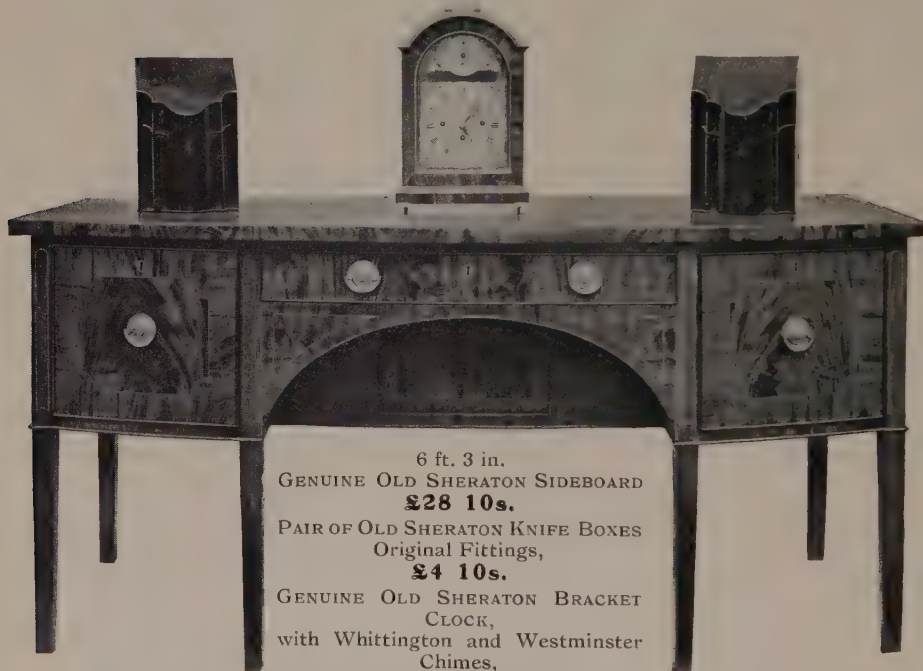
First page —  
Three follow :

*The Connoisseur*

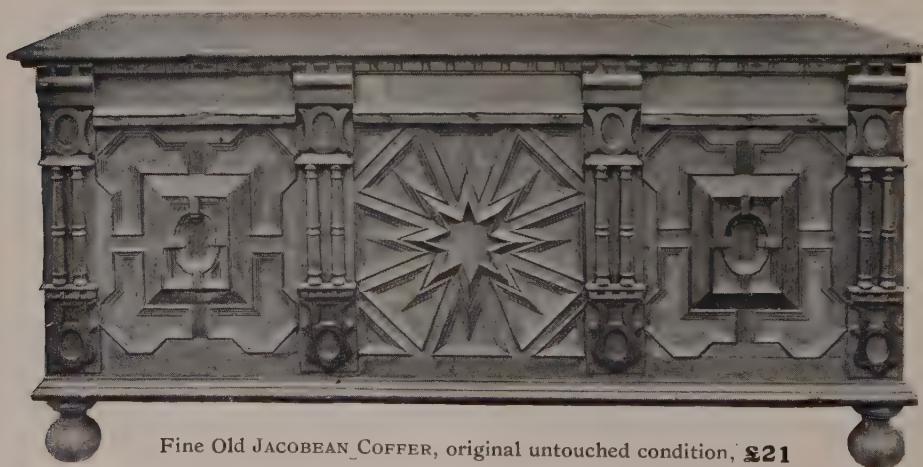
# ANTIQUES & REPRODUCTIONS

*Kensington Galleries : John Barker & Co Ltd*

**W**E invite Collectors and others to walk through our Galleries, which house one of the most interesting Exhibitions in London. *More*, the prices are the least in London; we do not hold out for big profits, being content to rely on a large turnover. A few pieces are illustrated on this and the three following pages, more to impart an idea of the values offered than to give a suggestion of the comprehensiveness of the collection. The Prices, *it will be seen*, are most modest



6 ft. 3 in.  
GENUINE OLD SHERATON SIDEBOARD  
**£28 10s.**  
PAIR OF OLD SHERATON KNIFE BOXES  
Original Fittings,  
**£4 10s.**  
GENUINE OLD SHERATON BRACKET  
CLOCK,  
with Whittington and Westminster  
Chimes,  
**£29 10s.**



Fine Old JACOBEOAN COFFER, original untouched condition, **£21**

No better values possible

JOHN BARKER & CO LTD Antique Galleries

June, 1910.—No. cvi.

XVIII.



Second Page—  
Two follow :

*The Connoisseur*

# JOHN BARKER

& Co Limited KENSINGTON W

Largest Selection      Lowest Prices in London



Fine specimen of  
JACOBEOAN BUFFET

**£15 10s.**

**W**E have on view, just now, a particularly interesting collection of Jacobean Furniture :—

Buffets, Dressers, Side Tables, Coffers, and Chests of Drawers

The price of the Buffet illustrated on this page is representative of the excellent bargains offered; every article is marked in plain figures—*no fancy prices are ever asked*

**50** genuine old CHESTS of DRAWERS at less than the cost of new ones

**30** genuine old GATE-LEG TABLES in all sizes, from **£2 5s. 0d.**

Also several Refectory & Withdraw Tables; an unique collection of old WELSH OAK FURNITURE (specially acquired) at really a fraction of the prices usually demanded



Pair of finely-cut  
GLASS VASES  
**£3 10s. pair**

7 ft. long  
ADAM SIDEBOARD  
**£27 10s.**

Fine old flint cut GLASS DISH  
**£3 10s.**  
10 finely-cut stem ALE GLASSES  
**£2 2s.**

Unusual Bargains

Never more than Competitive Prices Charged



*The Connoisseur*

# OLD - TIME BEDROOMS

*Also Modern  
Furniture —  
Send for New  
Catalogues  
now ready*

*A delightful Room at little Expense*

**A**LWAYS in stock many interesting specimens of Old Mahogany Bedroom Furniture—double Chests of Drawers, hanging Wardrobes, Dressing Tables, Washstands, and Toilet Glasses; making an old-time Bedroom at little more than the cost of modern furniture



CHIPPENDALE serpentine-front CHEST OF  
DRAWERS £9 15s.

OLD SHERATON Bow-front TOILET GLASS,  
splendid state £2 10s.

JOHN BARKER & CO LTD KENSINGTON W

*A happy hunting ground for Collectors—Kensington Antique Galleries*

June, 1910.—No. cvi.



*The Connoisseur*

ONE OF THE LARGEST STOCKS  
OF MODERN FURNITURE

*Send for New Illustrated Catalogues*

*Easy Chairs, Bedroom Suites  
and Dining Room Furniture*

# An INTERESTING DINING ROOM

EXCELLENT PERIOD REPRODUCTIONS

To realise a comfortable and a very interesting Dining-room we have made some reproductions in Oak. Complete Suite: Dresser, Dining Table, Waggon, 6 single and 2 Arm Chairs **£28**



DINNER WAGGON,  
with drawer, **£3 15s.**



GATE-LEG TABLE,  
top 5 ft. by 3 ft. 9 in.,  
**£4 5s.**



ARM CHAIR, stuffed all hair,  
**£2 7s. 6d.**



DRESSER, two drawers and cupboard,  
**£7 18s.**



CHAIR, stuffed all hair,  
**£1 9s. 6d.**

Galleries for Antiques and Modern Furniture

**JOHN BARKER** & Co  
Ltd  
KENSINGTON LONDON W



# MAPPIN & WEBB (1908) LTD.

Finest Stock of Old Sheffield Plate in London



158 to 162, OXFORD STREET, LONDON, W.

## B. PHILLIPS

The Art Galleries, 10, Baker Street, W.  
And 36 & 31, Thayer St., Manchester Sq., W.  
Direct through James Street and Oxford Street.



White! Statuary Marble Bust of King Edward VII.  
when a Child. 2ft. 4 in. high.

A large and  
interesting  
collection of  
Marble and  
Stone Figures,  
Sundials,  
Garden  
Ornaments,  
early Wrought-  
Iron Ornamental  
Gates.

ALSO  
FINE EXAMPLES  
OF ANTIQUE  
FURNITURE  
AND CHINA.

*The Stock is  
worthy the visit  
of any Collector,  
and only Genuine  
Pieces are to be  
seen in  
Mr. Phillips'  
Galleries*

IN REPLYING TO  
ADVERTISERS'  
ANNOUNCEMENTS  
WILL READERS  
KINDLY MENTION  
THE CONNOISSEUR  
MAGAZINE ❀ ❀ ❀

## The Connoisseur Register

Collectors desirous of exchanging  
or selling any Specimens by private  
treaty should utilise the columns  
of THE CONNOISSEUR Register.  
The charge is only 2d. per word.



*The Connoisseur*

# A. D. NARRAMORE



Carved Tray-top Chippendale Centre Table with claw and ball legs.



Circular Revolving Library Tables, in several sizes.



A unique Chippendale Tray-top Bedside Cupboard.



Mahogany Bureau Bookcase, in original condition, with shaped interior.



Interesting old Red Lacquer Cabinet on stand, with raised figurework.



Rare old Walnut China Cabinet.

CONTEMPLATING PURCHASERS AND COLLECTORS MAY ALWAYS RELY ON A  
DISTINCTIVE AND VARIED STOCK OF ALL PERIODS OF GENUINE FURNITURE,  
WHICH IS ADDED TO ALMOST DAILY, AT THESE GALLERIES

Tel. No. 14436 Central

## 77, Newman St., Oxford St., London, W.

*The Connoisseur*

# ROBERT W

*Valuer and*

PLEASE NOTE T

18





*The Connoisseur*

# ARTTRIDGE

*Buyer and Seller of Works of Art*

ADDRESS

## BOND STREET, W.

*(Late 19 St. James's Street)*

Very high prices given for 15th and 16th Century  
Bronzes; also for Oriental Porcelain: Ming,  
Kang-He, Yung-Chen Dynasties

*Collections Purchased*





Under  
Royal Patronage

*The Connoisseur*

# MORTLOCKS LTD.

Established  
1750

**GENUINE** Antique China and Glass to be seen at these Galleries is **UNEQUALLED** by any other house



EXAMPLES OF NANTGARW SERVICE OF THIRTY-THREE PIECES, IMPRESSED MARK, BEAUTIFULLY DECORATED IN GREEN AND GOLD WITH FLOWERS

**Mortlocks is the oldest China House in Great Britain, and is able to carry through large or small orders at short notice** A written guarantee given with every piece sold as such

*Moderate Prices*

*Expert Restorers & Repairers*

All are cordially invited to visit and inspect the Antique China, Glass, Furniture, etc., etc., in their spacious Galleries  
**466, 468 and 470 Oxford Street; 31 and 32 Orchard Street;  
2 B Granville Place, Portman Square, LONDON, W.**

# LENYGON

& CO., LTD.

## DECORATORS

## Dealers in Works of Art

**31 OLD BURLINGTON ST., LONDON, W.**

and at 107 Faubourg St. Honore, PARIS



*The Connoisseur*

# THE EDWARD GALLERY

## OLD CHINESE PORCELAINS

COLLECTIONS BOUGHT

### 72 New Bond Street LONDON, W.



A VERY FINE EXAMPLE OF  
THE HAN PERIOD

**A. FRASER & Co., INVERNESS.**

Manufacturers of High-class Furniture.

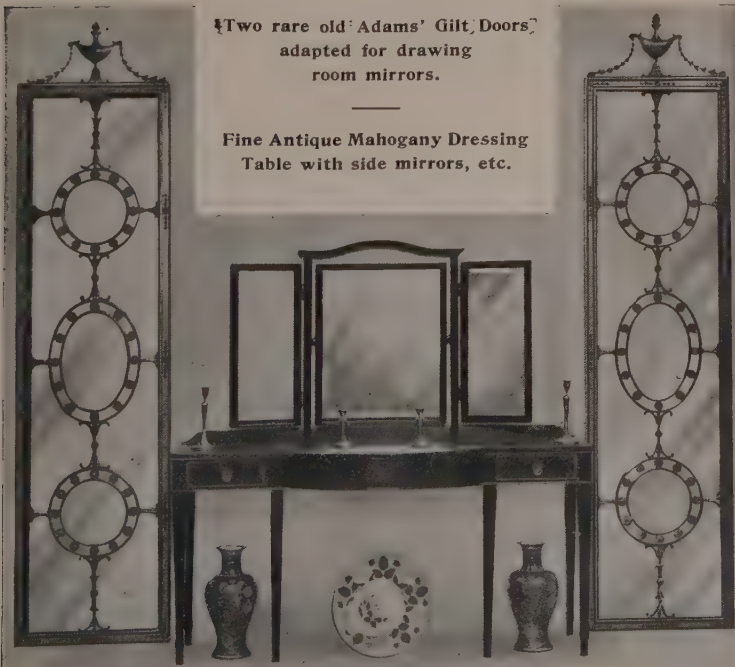
JACOBITE RELICS.

ANTIQUE FURNITURE.

OLD CHINA.

OLD SILVER.

Estimates given in this Country and Abroad.



Two rare old 'Adams' Gilt Doors'  
adapted for drawing  
room mirrors.

Fine Antique Mahogany Dressing  
Table with side mirrors, etc.

FOR SALE AT

**A. FRASER & Co.'s**

The Old Curiosity Shop,

INVERNESS.

*One of the largest and cheapest Emporiums  
for Antiques and Curios in the Country.*



Makers of original Highland  
Spinning Wheels, Wool  
Winders, etc.

The Trade Supplied.



REPRODUCTIONS OF OLD-TIME TOILET WARES

"WILLOW" PATTERN, 7/6 per set      MASON'S "IRONSTONE," 21/- per set

Write for Illustrated Booklet, "Toilet and Table Wares"

**HEAL & SON, Tottenham Court Road, W.**



**R. M. WOOD & CO.,**  
217, North Street,  
Charing Cross,  
GLASGOW.

Fine Old Chippendale Gentle-  
man's Wardrobe with Secretaire,  
Trays of oak and cedar, Bird's-  
eye Dentil Cornice.

Old Sheffield Plate Candlesticks

Old English Glass.  
Chelsea & Worcester  
China, &c.

**T. CHARBONNIER,**



Art Gallery,  
Lynmouth,  
N. Devon.



Largest Collection of  
**Antique Furniture**  
in the West Country.

Jacobean Chest with Drawers.

NO REPRODUCTIONS.

**FENTON & SONS,**

11, New Oxford Street,  
LONDON

(ESTABLISHED 1880),

**H**AVE a Large Collection of  
OLD ENGLISH & FOREIGN

**Arms & Armour,**

Antique China, Furniture,  
Metal-work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



**11, New Oxford Street** (Near Mudie's Library  
and the British Museum.)

**HARPER,**  
ASHFORD,  
KENT,

Has the Largest Stock  
in the South of England  
of  
JACOBAN, QUEEN ANNE,  
CHIPPENDALE and  
SHERATON FURNITURE.

Set of 6 Charles Chairs  
(perfectly genuine) in stock. This  
is a unique set, and owner is pre-  
pared to take a reasonable offer.



AN OLD-OAK TABLE.



# DRUCE'S

**Baker St.  
W.**

A Collection  
of  
**WOOD  
and  
MARBLE  
MANTELPIECES**  
now on view  
at  
**Reasonable Prices**



An Old English Marble Mantelpiece with Sculptured Panel.  
7 ft. wide, 4 ft. 10 in. high. Opening:—4 ft. wide, 3 ft. 3 in. high. (Photographed from stock.)

*Inspection Invited*

# SHOOLBREDS



By Special Appointment

**FURNISHERS**

To Her Majesty Queen Alexandra.

**ANTIQUE and  
OLD-RESTORED  
FURNITURE**

A Fine Collection of Good Old Pieces  
:: are displayed in our Galleries ::

*Illustrated Booklet of Old  
Furniture sent on request*



We illustrate a fine Dutch Bureau, elaborately inlaid,  
2 ft. 6 in. wide, £11 0 0; and a Dutch Chair, inlaid,  
with loose seat, £3 17 6

**TOTTENHAM COURT ROAD,  
LONDON, W.**

# SIDNEY HAND

16a, GRAFTON STREET,  
TELEPHONE: 4495 MAYFAIR Bond Street, London, W.



(EXAMPLES OF OLD WORCESTER.)

Purchaser of Rare Works of Art, Old English Porcelain, and Pottery.

*Specially wanted.*—Fine examples of Old English Slip Ware, Astbury, Dwight, Whieldon, Ralph Wood, Salt Glaze, Voyez, Lambeth, Bristol, and Liverpool Delft, and Dated Pieces.

## CHAS. E. SIMPSON,

CORNER SPURRIERGATE,

FOR . . . YORK,

*Arms and Armour, Antiques,  
China, Paintings and Engravings,  
Furniture, Glass, &c.*

**SPECIAL.**—Jacobean Oak Wardrobe, 20 gns. A very fine Collection of genuine old Spiral-stem Wine-glasses, old Rummors, from the Trapnell Collection.



June, 1910.—No. cvi.

FINE  
ANTIQUE WALNUT  
CABINET,

Size 5 ft. high, 3 ft. wide.

In Excellent Condition.

For particulars apply to

**ARTHUR COXHEAD**

100, High Street,  
**MAIDENHEAD**

33, CRANBOURN STREET, London, W.C.

(Opposite the Leicester Square Tube Station.)

**S. G. FENTON, at The Old**

Dealer in . . .

**Curiosity Shop,**

**CHINA and POTTERY, WAR MEDALS, &c.**

A FINE genuine complete suit of Fluted Armour with bellows helmet, £400; Gisarme, 15th century, £10; six very fine Baxter Prints, £20; collection of Needlework Hangings, &c., just arrived from Bokhara, 30 pieces, £125; Greek Bronze Mirror, engraved with figures, £4 10s.; Bureau with Cabinet over, £18; Secrétaire with Cabinet over, £15; Slip Ware Cradle, £12; Bacchus Jug, £9; Shabti, 3s.; Bronze Dagger, Cyprus, 10s.; Nantgarw Dish, painted with flowers, £10; Belt Plates of several regiments (list sent), from 5s. each; Tulwar, 10s.; Masai Shield, 15s.; Tiki, £10; Hani, £1; a magnificent reclining Buddha, £10; Persian MSS., *The Shanamah of Firdusi*, illustrated with miniatures, £14; Armenian MS., £8, &c. (Photo of Suit sent on application.)

## OLD ENGLISH LACE BOBBINS.



Rare and Choice Specimens, quite Works of Art, in Wood and Bone. Many of the patterns cannot be repeated. Sold in any quantities to suit customers. Apply—

**E. H. LAURENCE, York House, BUCKINGHAM.**



*The Connoisseur*

# JOSIAH WEDGWOOD & SONS, <sup>LTD.</sup>

ESTABLISHED 1760.



B 2139. "GREEN DRAGON." Squat Shape.



B 2412. "PERIWINKLE." 587 Shape.

## 18th CENTURY TOILET WARE

### PRICES :

	B 2139	B 2412
5-piece Set - - - - -	24/-	27/6
9-piece Set - - - - -	50/-	55/-

Also the "Dragon" Pattern in Blue on Yellow background.

5-piece Set - -	31/6	9-piece Set - -	61/6
-----------------	------	-----------------	------

ASK YOUR DEALER FOR PARTICULARS.



A UNIQUE CHIPPENDALE CHINA CABINET.

## THE STAMFORD HILL ANTIQUE GALLERIES

GEO. R. PRIOR & SONS

— DEALERS IN WORKS OF ART —

50, Stamford Hill, LONDON, N.



THESE Galleries contain a very choice collection of Seventeenth and Eighteenth Century ENGLISH FURNITURE, at most Moderate Prices, which Collectors should not fail to inspect irrespective of purchase.



SPECIAL THIS MONTH:

Several Fine Old Persian Rugs, &c.,

At very Reasonable Prices.

XXXI.

*The Connoisseur*

# LOCKS **CHUBB'S** SAFES

SAFES  
and  
STRONG  
ROOMS  
for the  
protection of  
Plate, Jewels,  
Valuable Books,  
Coins,  
Stamp  
Collections,  
Charters, and  
other documents



LOCKS  
of high quality  
for  
Museum  
Show Cases,  
as supplied  
to the  
British and  
Natural History  
Museums and  
Government  
Departments

Jewel Safes encased in Wood Cabinets en suite with room decorations of any period

**CHUBB & SON'S LOCK & SAFE Co., Ltd., 128, Queen Victoria St., London,**

68, St. James's St., Pall Mall, S.W.; and 45, Lombard St., E.C.

E.C.

## AUCTION SALE PRICES

SUPPLEMENT TO THE CONNOISSEUR MAGAZINE

An Illustrated Quarterly Record of Prices of the most important Pictures Books, Furniture, and Silver realised at the principal Auction Rooms in Great Britain and on the Continent

**THE MARCH PART IS NOW ON SALE**

and the next issue, June, will be ready on the 30th of that month

PRICE FIVE SHILLINGS NET      Annual Subscription £1; or by Post £1 1s.

All Antique Dealers and Valuers should subscribe to this most important publication

OF ALL BOOKSELLERS AND BOOKSTALLS

EDITORIAL OFFICES . . . 95, TEMPLE CHAMBERS, TEMPLE AVENUE, E.C.

PUBLISHING OFFICES . . . CARMELITE HOUSE, CARMELITE STREET, E.C.



*The Connoisseur*

# CHARLES PRIOR

Expert in

Old English Furniture

115, CRAWFORD ST., LONDON, W.

Telephone:  
4741 Paddington.

Telegrams:  
"Priortique, London."

A LARGE COLLECTION OF

**Old English and Oriental China**

A Finely Carved ADAMS MAHOGANY SECRETAIRE  
BOOKCASE in Original Condition



**W. F. Greenwood & Sons, Ltd.**

**23 & 24, STONEGATE, YORK.**

Established 1829.

BRANCH: 10, Royal Parade, HARROGATE.



Old Georgian Settee, 6 ft. 6 in. long, portable back and ends.

**ANTIQUE FURNITURE**

**CHINA AND SILVER  
WORKS OF ART**

**WOOD FITTINGS for ELECTRIC LIGHT**

Designs for "Period" Decoration a Speciality



ELECTRIC PENDANT  
Executed in Wood, Finished Gilt

**TREDEGAR & Co.**

GOLD MEDAL  
Imperial International  
Exhibition,  
London, 1909

56, Victoria Street,  
London, S.W.

Telephone: Westminster 5907

# OLD OAK PANELLING

INTERIOR DECORATIONS

RESTORATIONS

Plain Oak Panelling, quantity in different heights and widths.

MANTEL-PIECES ADAPTED and  
AND FIRE GRATES FITTED.



Oak Panelled Hall carried out on an estate in the Isle of Wight.

For OLD FURNITURE and WORKS of ART  
Commissions Executed for Christie's, etc. Goods Procured to meet requirements.

**FINE SPECIMENS** Early Jacobean and Stuart pieces of Furniture, Charles II. Cabinets, 17th Century Court Cupboards, James I. Elbow Chairs, elegant Tudor High-back Chairs Old Oak Settle, beautifully carved panelled back, Oak Arm Chairs, with carved friezes.

## OLD ENGLISH WOODWORK

Old Oak and Mahogany Doors, Old Oak Columns, Balustrading and Doorways.

## OLD OAK PANELLED ROOMS

A number temporarily fitted in the rear of Galleries, Beautiful Specimens, and other Fine Examples of Linen-Fold, Jacobean, Elizabethan, and Queen Anne Panelling.



Adams Mantelpieces from 95/-. Fine Old Georgian, from £8 15s. Prettily designed Hob Grates, from 38/-; Dog Registered and other Grates, and old Fire Backs.

**BENJAMIN'S Galleries, 60, Conduit St. (Late of Old St. George's Hall), LONDON, W.**

**ANTIQUE FURNITURE** for the Home. Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.

Visitors to BELFAST should call at  
**SINCLAIR'S ANTIQUE GALLERY, 18, CASTLE LANE,**  
to inspect the magnificent collection of  
**ANTIQUE CHINA, PLATE, PRINTS, and JEWELLERY.**  
The finest in the North of Ireland.

**SPECIAL THIS MONTH**—A nice Collection of Genuine Baxter Prints, including his masterpiece, "THE CORONATION OF QUEEN VICTORIA," in brilliant condition, price £25, and many others.

**E. BURR** A carefully selected stock of Antique  
**Silver Street** Furniture, China, Sheffield Plate,  
**BEDFORD** etc., at Moderate Prices.

**RARE BOOKS.**—Trial of Oscar Wilde, £2 2s.; Caldicott's Values Old English Silver and Sheffield Plate, 30/-; Benmore's Longton Hall Porcelain, 30/-; Motley's Historical Works, 9 vols., £4 15s. for £2 2s.; St. gleton's Dutch and Flemish Furniture, 42s. for 11s.; Watson's History of Halifax, 1776, 41 15s.; Harmsworth's Atlas and Gazetteer, 63s. for 35s., half morocco; Harmsworth's History of the World, 8 vols., 39s.; Hewison's Birds' Eggs, 2 vols., 1845, 23 3s.; Dr. Scott's Autograph Collecting, 5s. for 2s. 6d.; Clinch's Handbook of English Antiquities, 6s. 6d. net for 3s. 6d.; 100,000 Books in stock. Please remember I am always at your service. Please state wants.  
**EDWARD BAKER'S GREAT BOOKSHOP, 14-16 John Bright St., Birmingham**

**BOOKS.**—Wm. Brough & Sons, Booksellers and Exporters, are prepared to give Highest Cash Prices for Libraries of any description and of any magnitude. Gentlemen, Executors and others, should communicate with William Brough & Sons, who are at all times prepared to give Full Cash Value for Books in all Branches of Literature. Vendors will find this method of disposing of their Properties to be much more advantageous than Auction, while the worry, delay, and expense inseparable to Auction Sale will be entirely obviated. Catalogues gratis—313, Broad St., Birmingham, Established 1845. Telegrams: "Bibliopole, Birmingham."

**Use STEPHENSONS' Furniture Cream and Floor Polish**

STEPHENSON BROS. Ltd., BRADFORD

**W. J. McCOY & SONS, Ltd., BELFAST,**  
Dealers in **ANTIQUES**, Old Prints, &c.

GENUINE EXAMPLES ALWAYS ON HAND.

**E. FOUNTAINE-BRODIE**, "The Neuk," 26, Portugal Street, Lincoln's Inn Fields, LONDON:

And 286 & 288, RENFREW STREET, CHARING CROSS, GLASGOW.  
**COLLECTOR OF ANTIQUE FURNITURE, CHINA, SILVER, SHEFFIELD PLATE, BRASS, PEWTER, JEWELLERY, & LACE.**

**THE SUSSEX GOLDSMITHS' Co.,**  
Dealers in Antique China and Fine Arts,  
13, Pavilion Buildings, Castle Square, BRIGHTON,  
and 84, Church Road, Hove.

**SPECIALITY IN OLD OAK** Coffers, Tables, Wheel Back Chairs, Dressers, Jacobean Bedsteads, Joint Stools, suitable for Bungalows.  
Any quantity. Call and inspect. Prices cheap. Tel. 25.

**HARRY RIXSON, De Olde Retreat, DUNSTABLE.**

**OLD ENGRAVINGS.**—Mezzotints, Stipple, Line, and Old Masters.

**OLD CHINA, GLASS, and CURIOS.** Enquiries solicited.  
**E. A. LINDOW, 15, George Lane, FOLKESTONE.**

Set of 6 Mahogany Hepplewhite Chairs, 12 gns.; Mahogany 5 ft. 10 in. Settee on 6 taper legs, £4 10s.; Sheraton 6 ft. 6 in. Mahogany Sideboard, £15; Sheraton 5 ft. 4 in. Mahogany Side Table, 5 gns.; Windsor Chairs, 10s. each; Oak Corner Cupboards, 30s. each.

**C. L. PICKARD, 12, GUILDFORD STREET, LEEDS**

**GENUINE LIMERICK LACE (made by hand)**  
**J. KIRBY & Co., 20, George Street, LIMERICK**

**ARTHUR E. SMITH, Photographer** (By appointment to "The Connoisseur".)

**SPECIAL ATTENTION TO PICTURES, WORKS OF ART, FURNITURE, CURIOS, &c.**  
**8, Farringdon Avenue, Farringdon Street, LONDON, E.C. Telephone 2227 HOLBORN.**

**E. BISCHOFF, Peking & London**

Importer of CHINESE CURIOS, BRONZES, PICTURES, ETC.

— Large stock of only Genuine Antiques on view —

**19, Mortimer St., W. WHOLESALE**

**SPECIAL:** Fine Chinese Carpets, Antique and Modern.

**FOR SALE.**—A five foot solid Mahogany Gents' Wardrobe, in fine condition, by Holland & Sons, price 15 gns.  
**E. HERBERT & Co., Antique Dealers,**  
135 & 137, Hanworth Road, HOUNSLOW

**Antique NEEDLEWORK** Chair Seats repaired, enlarged, or reproduced.  
**A. Bevington & Bros., 10, Maddox Street, Regent Street, London.**

TELEPHONE 7379 GERRARD.

TELEGRAMS: "VINGTONROS," LONDON.

TRADE ONLY SUPPLIED.



# Owners of Antiques and Objects of Art

for DISPOSAL by SALE or PRIVATE TREATY  
should have them VALUED beforehand by

## LAW, FOULSHAM & COLE

Clients can be advised as to the best means of disposing of all kinds of property  
Collections arranged and catalogued Commissions faithfully executed  
— Inventories and Valuations for Insurance, Probate and Division —

7 South Molton Street (Off New Bond Street)  
LONDON, W.

### Broken China, etc.

**CAEMENTIUM RESTORATION** is the only perfect restoration in the world, and the finest china restoring in England is done at the **Cæmentium Studios**. Cæmentium is the liquid porcelain adhesive which has revolutionized mending in all parts of the world. It makes permanent joins and remakes missing parts. Price 3d., 6d. and 1/- per tin.

Cæmentium Works & Offices: 31 TANNER STREET, BERMONDSEY, LONDON, S.E.

**E. HARRISON, 47, Duke Street,  
Manchester Sq., W.** (Close to Wallace Collection).

WANTED.—Genuine Old Hunting, Racing  
and Coaching Paintings and Engravings.

**T. CROWTHER & SON, 282, North End Road, Fulham, S.W.**  
Dealers in every variety of Antique Garden Ornaments, Chimney Pieces,  
Iron Work, Oak Panelling, Grates, etc. Visitors are invited to  
view the most interesting Collection of Antiques to be seen at the  
above address. Photographs will be sent to approved addresses.

**A. G. HARRISON,  
30, KING ST.,  
CHEAPSIDE, E.C.**  
(NEAR GUILDHALL).

**Old Japanese**  
Netsuke, Lac Boxes, Prints, &c.  
English and Oriental China.  
BRIC-A-BRAC of all kinds.

**Trophies, Weapons, CURIOS.** Guaranteed pieces only.  
**OLDMAN, 77, Brixton Hill, London, S.W.**  
TELEPHONE: BRIXTON 1085.

**THOMAS CUBITT, 283, Fulham Road, S.W.**  
(OF NORWICH) **GENUINE OLD FURNITURE,  
CHINA, PRINTS, &c.**

**SPECIALITY.**—Extra Fine Hepplewhite Mahogany Winged Bookcase, with cornice,  
4 glazed doors in compartments, enclosing 13 adjustable shelves above, and 3 cupboards  
with 4 panelled doors below, the centre cupboard fitted with 2 sliding trays, and the  
winged cupboards with 4 adjustable shelves. 9 ft. long by 8 ft. 2 in. high. In choice  
contemporary condition. Price, 45 guineas (bargain).

**KATE FRESCO, 68, Lincoln's Inn Fields, W.C.**  
Choice Old Blue Porcelain, English Pottery, Worcester,  
Delft Ware, Pierced Brass Fenders, Old Dutch Tiles, &c.

**SPECIAL:**—Large Collection of Old Oak Panelling, Doors, &c. Enquiries.

**STAMPS** Our Catalogue gives prices for British Colonial Stamps  
from 1d. to £50 each. Sets, 6d. to £14. Packets, 2s.  
to £225 each. Post free. Bridger & Kay, 71, Fleet St., London, E.C.

**H. VAN KOERT & Co.**  
38, Hanway Street,  
Oxford Street, W.

Telephone II56 City.

**Mrs. CRANFORD,  
264, King's Road,  
OPPOSITE OAKLEY ST.,  
CHELSEA, S.W.**

**GENUINE**  
**Antique Furniture,  
CHINA, GLASS, Etc.**



Old Sèvres Biscuit Clock  
Ormolu Mounted.

### J. ALEXANDER

Antique Furniture, Old English,  
Oriental and Continental China,  
Works of Art, &c.

Also Purchaser of the above for Cash  
or taken in exchange.

**COVENT GARDEN, W.C.  
17, GARRICK STREET,  
Near Leicester Sq., Tube Station.**

Tel. No. 14730 Central.

**RESTORATIONS.** Old LACQUER,  
Painted Hepplewhite Furniture, Screens, &c.  
**W. BRADWELL, 23, Harrington St., N.W.**

**S. BARON, 235 to 239, Old Street, LONDON.** Expert  
Restorer and dealer in Antique Furniture, etc. Genuine Antiques always  
on hand. Inspection invited. Tel. No., London Wall 3988.

A large quantity of  
**GENUINE ANTIQUE FURNITURE**  
IN OLD STATE at TRADE SUPPLIED.  
**R. E. TREASURE, St. John's Place, Preston.**

Specialists in restoring Old and Valuable  
China, etc. Dealers in Antiques.  
Sales attended, and Valuations made for  
Probate, etc. Collections Catalogued.

*G. Booth Jones*  
*The Antiquary*  
*Manchester*  
7 SHOWROOMS  
IN & NEAR REPLETE  
**OLD STANN'S**  
BRANCH AT: CHURCH LANE  
HISTORIC PENNY OLD HALL  
NR LLANDUDNO.

# THE CONNOISSEUR REGISTER

Continued from Page IV.

**For Sale.**—Boydell "Shakespeare," 1803. Bound morocco. £25. [No. R3,879]

**16th, 17th, 18th Century Embroideries and Textiles.** Dutch and English Delft (dated specimens). Japanese Colour-Prints: Harunobu, Utamaro, Hokusai, etc. Chinese Porcelain. All in London. [No. R3,881]

**For Sale,** as a going concern, a **High-Class genuine Antique and Jewellery Business**, situated in the best part of a popular Lancashire residential and seaside resort. Approximate value of stock, £3,000. Satisfactory reasons for selling. [No. R3,882]

**For Sale.**—Chippendale Mahogany Clock, inlaid brass, 8-day. Owner's family over hundred years. [No. R3,883]

**Old Mason's Dinner Service.**—100 pieces, richly decorated. [No. R3,884]

**Rare Japanese Prints and Curios.**—Genuine art objects of unequalled rarity and antiquity acquired in Japan. Will collectors communicate? [No. R3,885]

**Nelson Mezzotint by Earlom.**—Contemporary frame and glass, untouched, £5 5s. **Large Mahogany Wine Cooler**, ball and claw feet, £4 4s. **Bracket Clock**, **Satinwood inlaid**, going order, £16. [No. R3,886]

**For Sale.**—Very large Early English Pashler Bracket Clock. Eighty guineas. [No. R3,887]

**For Sale.**—Queen Anne Looking Glass.—Three guineas. [No. R3,887a]

**Napoleon's Ring**, six-carat stone. Pedigree. [No. R3,888]

**10½ in. Chelsea Figure of Minerva with Shield.**—Owl and books. Seen by appointment. [No. R3,889]

**Picture for Sale by Moise Valentine, 1600-1634**—"Jésus vengeant la sanctité du Temple Profané."—Owner going abroad. On view at Dollond's, 5, Northumberland Avenue, Charing Cross. What offers? [No. R3,890]

**"Connoisseur Magazine" from No. 1 to 105.**—Complete, clean, and intact. What offers? [No. R3,891]

**For Sale.**—Set Six genuine Hepplewhite Armchairs, painted original cane seats. Twenty guineas. Photos. [No. R3,892]

**For Sale.**—Antique Stool. Cover in Petit point. Genuine. Stuart embroidered. [No. R3,893]

**A 6-ft. Mahogany 2 Wing Bookcase, Hepplewhite Period.**—Original condition. Lower part cupboards, panelled doors; upper part four glazed ash doors. No dealers. [No. R3,894]

**A Unique and very special Collection of Fox, Dogs, and other Heads**, consisting of more than 100 specimens. As a collection cannot be surpassed. Some of the heads are exceedingly old and made by **Elers, Whieldon**, and other well-known makers. [No. R3,895]

**Wilkie for Sale.**—Canvas, 36 in. by 30 in. [No. R3,896]

**Wanted.**—A Thoroughly Experienced Practical Designer, competent to undertake design work of all kinds, such as woven and printed fabrics, W. P's., carpets, etc. Post particulars and specimens of work to [No. R3,897]

## WANTED.

### HISPANO-MAURESQUE PLATES.

Genuine and in good condition. Send prices, full particulars, and photographs if possible, to R3,898, c/o THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, E.C.

June, 1910.—No. cvi.

**Chairs.**—What offers for very choice replicas of the celebrated 17th century Italian Chairs (6) from Jones collection, South Kensington Museum? Bought at the Huth sale at Christie's. Ebony and ivory inlay. [No. R3,899]

**For Sale.**—Rare Arundel Engravings, Perugino's Crucifixion, three divisions, framed, £35. [No. R3,900]

## IMPORTANT LIVERPOOL ANNOUNCEMENT.

**TURNER & SONS**, the old established (100 years) firm of Auctioneers, are now entirely reconstructing the historical "Prince of Wales" Theatre for their new gigantic ground floor Auction Rooms, which will form the leading medium for disposal of valuables.—Write

TURNER & SONS, LIVERPOOL.

## BARCOMB HALL, PAIGNTON, Devon.

**COX & SON**, who have disposed of this property, are instructed by S. H. Beard, Esq., to Sell by Auction, on WEDNESDAY, JUNE 22ND, and following days, the **VERY CHOICE AND ARTISTIC FURNITURE**,

the whole of which is of the highest class and mostly either of antiquarian value or specially made from exclusive designs. Oil Paintings by celebrated artists, &c., &c. Also Horses and Carriages, 40 H.P. Napier Motor, large quantity of Greenhouse and Sub-tropical Plants.

Catalogues 1s. each. AUCTION AND ESTATE AGENCY OFFICES, 8, STRAND, TORQUAY.

## OLD CARVED OAK BILLIARD TABLE.

A fine old carved oak Billiard Table with Jacobean legs and patent cushions, by Burroughes and Watts. Very suitable for an old house.

Photograph will be sent on application to

**H. ELLISTON, Wispers, MIDHURST.**

## FOR SALE

## Dutch Antiques and other Curios

Dr. J. HUIZINGA, a collector of Amsterdam (Reguliersgracht 34), has an exceptionally interesting collection to dispose of, which includes a large Linen Chest and Porcelain Cabinet, both in walnut, circa 1730, in splendid condition; a set of seven fine Delft Drug Jars; Porcelain Axe, circa 1700; a Bell Metal and a Bronze Mortar, both with inscription and date, 1590 and 1613. Small and large Bellarmine, Pewter Ciborium, Pewter, Brass, Copper, Silver, Glass, Ceramics. Chinese, Japanese, and Javanese Weapons and Curios. Zulu, Somali, and Dajab Weapons.

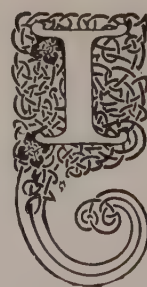
Collectors and others visiting Amsterdam are cordially invited to view the collection.

A complete list with photos and prices will be sent on application.

Foreigners (British, French, German) sojourning in Holland can obtain a full or limited course of lectures on Dutch Art and the History of Art. Competent guides supplied for the museums and other interesting places in Amsterdam, as well as for journeys through Holland and the Continent.

For further particulars write

**Dr. J. HUIZINGA, Reguliersgracht 34, AMSTERDAM**



In replying to Advertisers' Announcements will Readers kindly mention The Connoisseur Magazine





Fine Kangshi Blue and White Hawthorn Beaker.

## ANTIQUE CHINESE PORCELAIN. SALE BY AUCTION.

**ON TUESDAY, JUNE 7th**, at The London Commercial Sale Rooms, Mincing Lane, E.C., at 1.30 punctually, an important and varied assortment newly arrived from China of Antique Han, Ming, Kangshi, Yung Ching, Kienlung, Taokwang, Blue and White and Coloured Porcelain, including Vases, Beakers, Ginger Jars, Bowls, Plates, Birds and Animals, Figures, Cups and Saucers, etc.

A collection of Fine Coloured Famille Rose Plates and several fine pieces of Famille Rose and Famille Verte, Kangshi and Kienlung Screens with coloured Porcelain Panels. Fine Powder Blue Beaker. Pekin and Canton Enamel.

**ON WEDNESDAY and THURSDAY, JUNE 8th and 9th**, a large consignment of Curios in great variety, just arrived, consisting of Fine Bronzes, Carved Ivories, Netsukies, Fine Art Metal, Ivory and Gold Lacquer finely Inlaid Vases, Cabinets, Card Trays, Koros, etc. Cloisonné Ware, Makuzu, Satsuma, Imari, Hioto, Bishui, Awata, and other Japanese Porcelain. Japanese Carved and Inlaid Lacquered Screens, Carved Wood Furniture, etc., etc. Also Antique and Modern Chinese and Japanese Silk Kimonos and other Embroideries.

The Goods will all be on show at the Dock Warehouse, New Street, Bishopsgate Street, E.C., on and after Thursday, June 2nd, until the time of the Sale.

Catalogues may be had of the Brokers and Auctioneers,

Messrs. **EASTWOOD & HOLT**, Dunster House, Mincing Lane, London, E.C.  
(50 years Established in Auctions of Chinese and Japanese Curios.)



Telephone No.  
151 Gerrard.

Established 1794.

**Messrs. PUTTICK & SIMPSON,**  
Fine Art Auctioneers. 47, Leicester Square, London.  
(Formerly the Mansion of Sir Joshua Reynolds, P.R.A.)

THESE FINE GALLERIES WERE SPECIALLY DESIGNED  
—AND BUILT FOR THE PROPER DISPLAY OF—

**Pictures, Engravings, Antique Furniture, China,  
Works of Art and Antiquities generally.**

SALES DAILY THROUGHOUT THE SEASON.

Messrs. PUTTICK & SIMPSON are always pleased to advise clients as to the value of property they wish to sell. Experienced Valuers call on receipt of letter or telegram.

**Old English Furniture** FOR SALE.—Fine old Sheraton Bookcase, 7 ft. wide, fitted with Secretaire in centre with drawers below, cupboard ends with inlaid oval doors, upper part fitted with trellis, with oval designs; the whole in perfectly original condition.  
**G. W. FORD & SONS, 11 & 13, Appleton Gate, Newark-on-Trent.**  
Also at 290, GLOSSOP ROAD, SHEFFIELD. Wanted to purchase, MARKED ROCKINGHAM CHINA.

**FOR SALE.**—Set of eight Chippendale Chairs, six single and two armchairs. Photo sent.  
**J. B. CHAPMAN, 106, Chestergate, MACCLESFIELD.**

**Speciality in Old Welsh Oak and Jacobean Furniture** Trade Supplied  
**S. LLOYD & SON, Oswestry**

**STOKE-UPON-TRENT** **STOKE-UPON-TRENT**  
**F. J. MORRALL, 48, Liverpool Road.**

**Speciality:—OLD ENGLISH POTTERY.** Representative pieces of all the old Staffordshire Potters; also Chelsea, Worcester, Derby, &c. **OAK AND MAHOGANY FURNITURE.** Trade supplied.

**OLD ENGLISH POTTERY & PORCELAIN  
HYAM & CO.**

158, Brompton Road  
South Kensington, LONDON

**MARK O'BOYLE,**  
223, Corporation Street, PRESTON,

HAS a fine assortment of Early English Furniture, comprising Oak Cabinets, Dressers, Cheese Cupboards, Rush-light Holders, Rush-seated Chairs, Wheel-back Chairs, and 2,000 sq. feet of Oak Church Panelling, for which he is prepared to accept a reasonable offer. All the above are sold as collected by himself and staff from various parts of the country.

**HOW TO WRITE FOR THE PRESS OR  
TO BECOME AN AUTHOR.** Interesting & useful Booklet free. —  
Literary Correspondence College - - Room 44. 9, Arundel Street, W.C.

**DEALERS IN TOWN OR COUNTRY  
WISHING TO BUY**

Genuine Antique Oak Draw-top Bulb-legged Tables, Gothic and Linenfold Furniture, early Carved Oak Hanging Wardrobes, Carved Oak Cupboards and Chests, Queen Anne Furniture, &c. All goods in original state.

My prices are the most reasonable.  
**R. SHENKER,**  
79 & 109, Judd St., Euston Road, London.

XXXVII.

**KLUYSKENS & Co.**  
374/378, Old St., London, E.C.

2 Carved Dutch Renaissance Oak Cupboards, 17th Century, £20  
In good condition. Photo sent on application.

**ANTIQUE FURNITURE DEALERS**



## JAMES WARD, R.A. His Life and Works By C. REGINALD GRUNDY

Many of his principal works are reproduced in Colour, Monochrome and Half-tone

PRICE—Paper Covers - 5/- Nett  
Cloth " - 7/6 "

Can be obtained from all Booksellers and Bookstalls, or if 6d. for postage is sent, from  
THE PUBLISHERS, CARMELITE HOUSE, CARMELITE STREET, E.C.

June, 1910.—No. cvi.



COMPLETE LIST OF THE PRINCIPAL SUBJECTS, under their respective headings, dealt with in "The Connoisseur," giving the number of the Magazine in which the articles have appeared from the commencement to February, 1910—Nos. 1 to 102—will be found on pages xxxiv. and xxxvi., April number,\* or a copy of the List will be sent on application to The Editor, 95, Temple Chambers, E.C.

The principal subjects dealt with include:—

Armour	Jewellery
Book Plates	Lace, Embroidery, and Needlework
Books	Miniatures
Brass and Bronze	Musical Instruments
Coins and Medals	Painters and Paintings
Engravings, Prints, Etchings	Pewter
Fans	Pottery, Porcelain, & China
Furniture	Sculpture & Wood Carving
Glass	Sundries
Gold, Silver, & Plated Ware	Tapestry
Iron and Metal Work	
Ivory	

All the numbers can be obtained with the exception of Nos. 41, 48, 49, 52, and 56, which are at present out of print.

The cost of Nos. 1 to 16 is 2/- each; Nos. 17 to 102, 1/- each.

## THE CONNOISSEUR

bound in volumes of four numbers, can be had in the following four qualities of binding:—

	Vols. I. to IV. EACH	Vols. V. to XXV. EACH
No. 1. Etruscan Red Art Canvas -	11/6	7/6
No. 2. Gold Panelled Lambskin -	16/6	12/6
No. 3. Real Royal Niger Leather }	25/-	21/-
No. 4. Full Morocco	27/6	23/6

The prices of the first Four Volumes are as shown owing to the first Sixteen Numbers having been raised to 2/- each.

To be obtained through all Booksellers or Newsagents, or (extra :: :: should be sent for postage) from the Publishers :: ::

THE CONNOISSEUR  
Carmelite House, Carmelite St., E.C.



GRAND PRIX  
Franco - British Exhibition, 1908

**BEMROSE**

AND SONS LIMITED

For High-Class  
**PRINTING**

4 SNOW HILL, LONDON, E.C.

DERBY LEEDS MANCHESTER  
Midland Place. 83 Albion St. 16 John Dalton St.

WRITE for SPECIMENS



## The Connoisseur Magazine Index and Title Page

FOR VOLUME XXVI.

PRICE SIXPENCE.

THE Index, with Title Page, to Volume XXVI. of The Connoisseur Magazine, for Jan. to April, 1910, is now ready, and may be obtained through any Bookseller, Newsagent, or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House, Carmelite Street, E.C., on receipt of Sixpence in Stamps.

The Indices for Volumes II. to IV. and VII. to XXIII. can also be obtained at the same price.

Reference No.

ANSWERS TO CORRESPONDENTS.

JUNE,  
1910.

**ENQUIRY COUPON.**

For Office use only.

Name (State whether Mr., Mrs., or Miss) .....

Address in full .....

Subject of enquiry .....

Date ..... 1910.

N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON SEE BACK.

XXXIX.

# JOHN & EDWARD BUMPUS, LTD.

BOOKSELLERS TO H.M. THE KING

**350, Oxford St., London**

SECOND-HAND AND SCARCE BOOKS IN  
ALL CLASSES OF LITERATURE

HANDSOMELY ILLUSTRATED WORKS  
BOOKS WITH COLOURED PLATES  
FIRST EDITIONS OF POPULAR AUTHORS  
BEST EDITIONS OF THE BEST BOOKS

MESSRS. BUMPUS BEG TO INVITE THE ATTENTION  
OF CONNOISSEURS TO THEIR SELECTION OF

## HANDSOMELY BOUND BOOKS

FOR

### Wedding & Birthday Presentation

The speciality of the collection lies in the fact that all the volumes most suited for presentation are from the designs of their own artists, and are executed from detailed instructions, which only those versed by experience and possessing the necessary taste can satisfactorily dictate

TELEPHONE 1651 PADDINGTON

# GOWANS'S ART BOOKS

Parchment, 6d. net. Cloth, 1s. net.  
Leather, 2s. net each.

Each Volume contains 60 Photographs.

1. The Masterpieces of Rubens.
2. The Masterpieces of Van Dyck.
3. The Masterpieces of Rembrandt.
4. The Masterpieces of Raphael.
5. The Masterpieces of Reynolds.
6. The Masterpieces of Teniers.
7. The Masterpieces of the Early Flemish Painters.
8. The Masterpieces of Titian.
9. The Masterpieces of Frans Hals.
10. The Masterpieces of Murillo.
11. The Masterpieces of Wouwerman.
12. The Masterpieces of Velazquez.
13. The Masterpieces of Holbein.
14. The Masterpieces of Veronese.
15. The Masterpieces of Raeburn.
16. The Masterpieces of Del Sarto.
17. The Masterpieces of Correggio.
18. The Masterpieces of Bronzino.
19. The Masterpieces of Watteau.
20. The Masterpieces of Botticelli.
21. The Masterpieces of Fra Angelico.
22. The Masterpieces of Tintoretto.
23. The Masterpieces of Poussin.
24. The Masterpieces of Perugino.
25. The Masterpieces of Michelangelo.
26. The Masterpieces of Goya.
27. The Masterpieces of Durer.
28. The Masterpieces of Gainsborough.
29. The Masterpieces of Lotto.
30. The Masterpieces of Luini.
31. The Masterpieces of Greuze.
32. The Masterpieces of Carpaccio and Giorgione.
33. The Masterpieces of Hogarth.
34. The Masterpieces of Giotto.
35. The Masterpieces of Moretto.

### Speciality:

The Rarer and Finer  
**BOOKS, PRINTS, and**  
**AUTOGRAPHS**  
appealing especially to the  
Connoisseur, Collector,  
and Antiquarian.

○ ● ○

CUSTOMERS' "DESIDERATA"  
SEARCHED FOR AND REPORTED  
FREE OF CHARGE.

# MAGGS BROTHERS:::

*Dealers in Fine and Rare Prints, Books, and Autographs,*

**109, STRAND, LONDON, W.C.**

HAVE JUST PUBLISHED A BROCHURE, PROFUSELY ILLUSTRATED, OF SOME

## VERY CHOICE BOOKS, PRINTS, AND AUTOGRAPHS

POST FREE ON APPLICATION

CLASSIFIED CATALOGUES (many illustrated) regularly issued and sent  
post free to all parts of the World on application.

Items of great rarity or interest always gladly purchased.

# SPECIAL NOTICE.



AN Enquiry Department is conducted by The Connoisseur Magazine to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the preceding page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned upon the day of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices twice a month, namely, upon the second and fourth Wednesdays, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, The Connoisseur Magazine, 95, Temple Chambers, E.C.

*See preceding page for Enquiry Coupon.*



# Catalogue of a CHOICE COLLECTION OF BOOKS

including Recent Acquisitions from Several Private Libraries  
and Rare Items, under the following headings:—

Ackermann	Calligraphy	London
Alken	Caricatures	Military and Naval
Almanach	Constable	Morland
Americana	Costume	MSS.
Architecture	Daniell	Original Drawings
Art	Decoration	Ornament
Autographs	Dickens	Portraits
Bath	Early Woodcuts	Reynolds (Sir J.)
Bedfordshire	Etchings	Rowlandson
Bewick	Fencing	Saxton's Rare Maps
Birds	Fore-edge Paintings	Thackeray
Blake	Freemasonry	Turner (J. M. W.)
Bookbinding	Gillray	Vandyck
Boydell	Irving (Sir H.)	Walpole
Burlington Club	Japanese Colour Prints	Whistler
Burton (Sir R.)	Lawrence (Sir Thos.)	etc.

On Sale at Moderate Prices at

## E. PARSONS & SONS,

Dealers in Fine Books and Prints,  
45, BROMPTON ROAD, LONDON, S.W.

Telephone 3036 Western.

Bookbuyers on sending Name and Address can have Catalogues sent regularly Gratis.

### DARLINGTON'S HANDBOOKS

"Nothing better could be wished for."—*British Weekly*.  
"Far superior to ordinary guides."—*Daily Chronicle*.

Visitors to London (and Residents) should use **DARLINGTON'S LONDON AND ENVIRONS**

By E. C. COOK and E. T. COOK, M.A. 5th Edition Revised.  
New Maps. 6/-, 24 Maps and Plans. 60 Illustrations.  
"Very emphatically tops them all."—*D. Graphic*.  
"A brilliant book."—*The Times*.  
"Particularly good."—*Academy*.  
"The best handbook to London ever issued."—*Liverpool Daily Post*.

60 Illustrations. Maps and Plans. 5/-. 100 Illustrations. Maps and Plans. 5/-.  
**NORTH WALES. DEVON AND CORNWALL.**

Visitors to Edinburgh, Glasgow, Brighton, Eastbourne, Hastings, St. Leonards, Worthing, Bournemouth, Exeter, Torquay, Paignton, Exmouth, Sidmouth, Teignmouth, Dawlish, Plymouth, Dartmouth, Dartmoor, Falmouth, The Lizard, Penzance, Land's End, Scilly Isles, St. Ives, Newquay, Tintagel, Clovelly, Ilfracombe, Lynton, Minehead, Bideford, Wye Valley, Severn Valley, Bath, Weston-super-Mare, Malvern, Hereford, Worcester, Gloucester, Cheltenham, Llandrindod Wells, Brecon, Ross, Tintern, Llangollen, Corwen, Bala, Aberystwyth, Towyn, Barmouth, Dolgelly, Harlech, Criccieth, Pwllheli, Llandudno, Rhyl, Conway, Colwyn Bay, Penmaenmawr, Llanfairfechan, Bangor, Carnarvon, Beddgelert, Snowdon, Festiniog, Trefriw, Bettw-y-coed, Norwich, Yarmouth, Lowestoft, Norfolk Broads, Isle of Wight, and Channel Islands should use

**DARLINGTON'S HANDBOOKS, 1/- each,**  
Post Free from Darlington & Co., Llangollen.  
Llangollen: Darlington & Co. London: Simpkin's. Paris & New York: Brentanos'.  
The Railway Bookstalls and all Booksellers.

### JAMES RIMELL & SON

Book & Printsellers

53, Shaftesbury Avenue, London W.

JUST PUBLISHED

### Catalogue of Books on the Fine Arts

comprising Architecture, Art Catalogues, Blake, Costume, Decoration, Durer, Engraving, Furniture, Gainsborough, Hamerton, Hogarth, Illumination, Japan, Ornament, Paris, Portraits, Pottery, Raphael, Rembrandt, Reynolds, Ruskin, Turner, Typography, Vandyke, &c. (1,200 items). POST FREE ON APPLICATION.

Books and Engravings of all kinds bought for Cash

Established over  
One Hundred  
Years.

## HODGSON & CO.

Telephone No. 7291  
Central.  
Telegraphic Address:  
"Bookhood, London."

### Auctioneers of Rare and Valuable Books, Manuscripts, Autographs, Book-Plates, and Engravings.

VALUATIONS FOR PROBATE, &c.  
ON MODERATE TERMS

SALES HELD EVERY WEEK  
CATALOGUES ON APPLICATION

Messrs. Hodgson wish to point out that they are the only firm of Auctioneers exclusively engaged in the Sale of Literary Property, and they are therefore in a position to deal with such property promptly and effectively. —

### Auction Rooms: 115, Chancery Lane, LONDON, W.C.

*The Connoisseur*

# CHARLES

25, 27 & 29, Brook St., W.

# Antiques

AND AT  
251, Fifth Avenue,  
— New York. —



Carved, Painted and Gilt Adams Table



PAINTING BY THEOTOCÓPULI (EL GRECO).

June, 1910.—No. cvi.

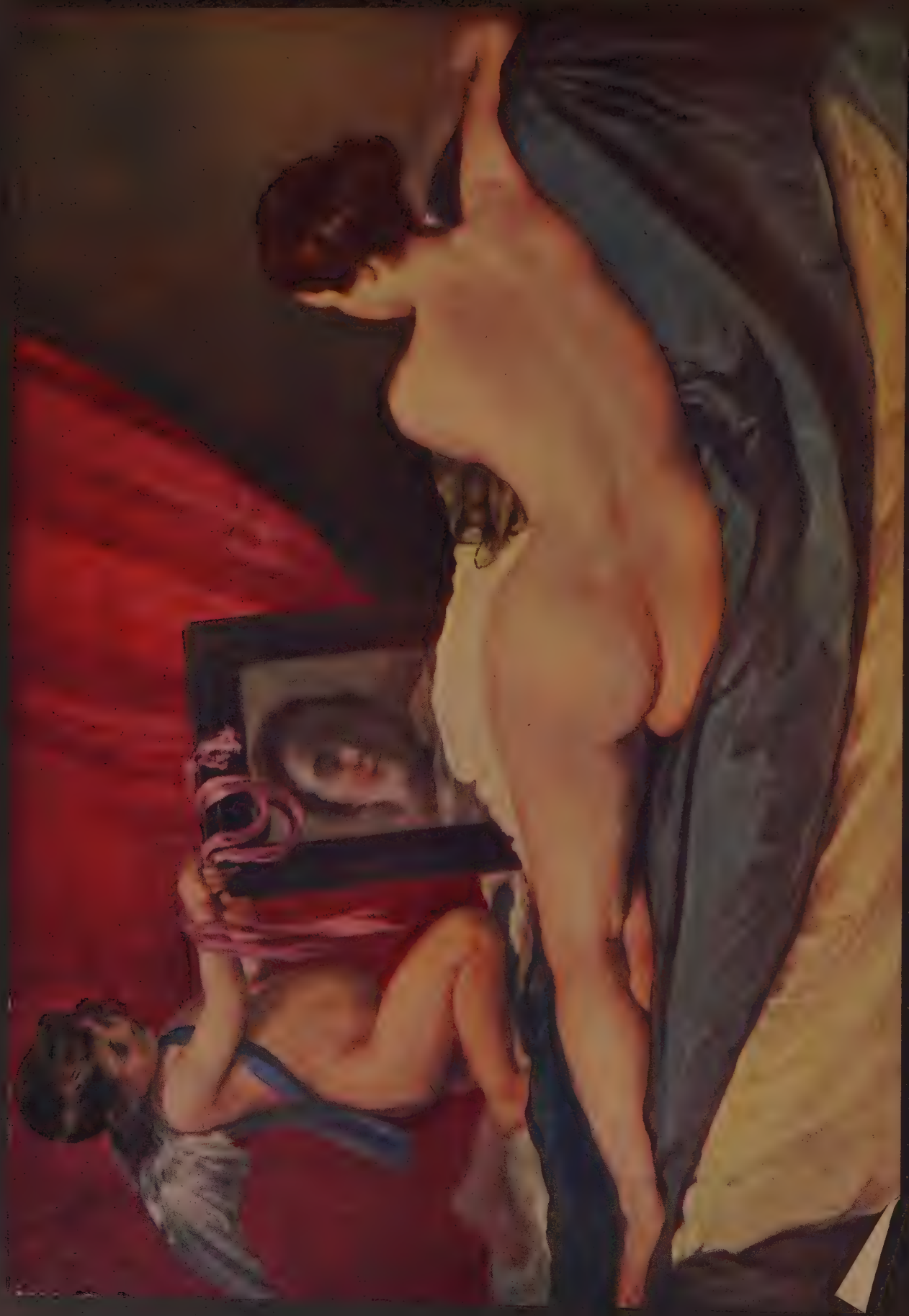
SPANISH  
ART GALLERY,  
50, Conduit Street,  
LONDON, W.

DEALERS IN ANTIQUITIES  
OF ALL EPOCHS.

*Fine Collection of Primitive Pictures and  
Rare Museum Objects.*









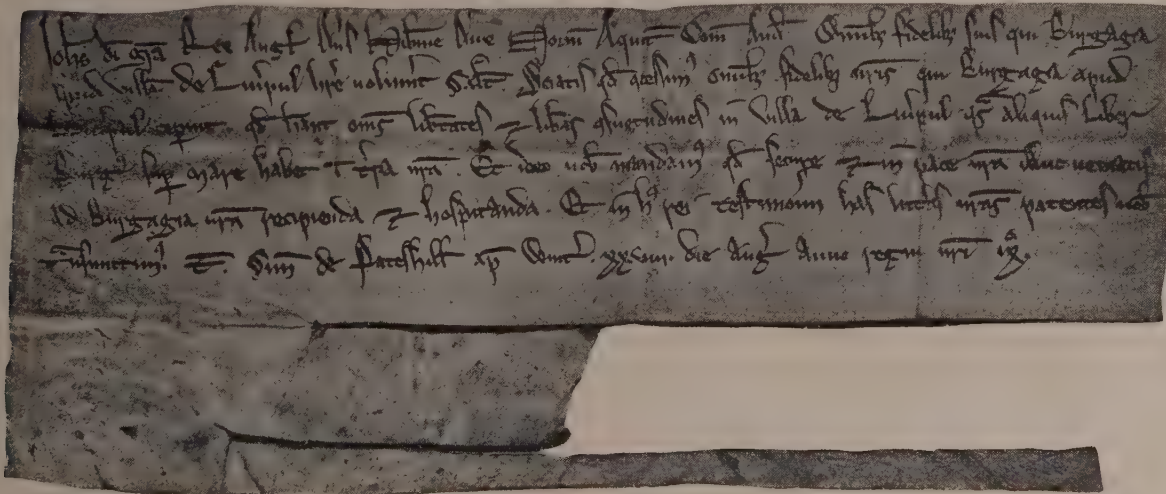


**Part I.                      Written and Illustrated by Leonard Willoughby**

“JOHN, by the grace of God, King of England, Lord of Ireland, Duke of Normandy and Aquitaine, Count of Anjou, to all his faithful subjects who wish to have burgage-holdings at Liverpul that they shall enjoy within the township of Liverpul all the liberties and free customs which any free borough upon the sea hath within our land. Wherefore we command that ye come hither unmolested and under our protection to receive and dwell in your burgage-holdings. In witness whereof we send unto you these our letters patent. Witness Simon de Pateshill at Winchester, the twenty-eighth day of August, in the ninth year of our reign.”

Such is the free translation of the quaint-looking document here reproduced. As will be observed, this small parchment, now yellow with age, was of great importance, for it was the letters patent of King John founding the town of Liverpool in 1207. The citizens of Liverpool, therefore, owe a great deal to this, the

worst monarch who ever ruled over England, which should be remembered at least to his credit. It was King John who, doubtless for purposes of his own, transformed the insignificant hamlet on the Mersey into a thriving little borough. He further endowed it with what were then very substantial privileges. The wonderfully interesting history of Liverpool from that time onward is well worth reading, and perhaps *A History of Liverpool*, by Mr. Ramsey Muir, sets forth the early vicissitudes and subsequent growth of the town into a great city, in the most readable and reliable form. I cannot, of course, touch beyond the outermost fringe of this fascinating story, therefore I strongly commend Mr. Muir's work to the attention of all who would know more of the subject. There is but little doubt that John was bent on completing amongst other things the conquest of Ireland, begun in his father's reign, and for this purpose wished to use the men and supplies of his



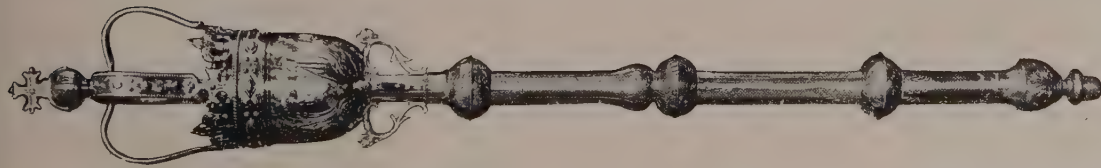
KING JOHN'S CHARTER, 1207, INVITING IMMIGRANTS TO COME AND SETTLE AT LIVERPOOL

Lancashire lands. He was also in want of a convenient place of embarkation, there being no port in Lancashire. While travelling through the county in 1206, his attention was drawn to the sheltered creek of Liverpool, which then belonged to Henry Fitzwarin. In the following year he managed to effect an exchange with Fitzwarin, whose father had been Constable of Lancaster Castle and had received a grant of Liverpool from Henry II. Lancashire, which to-day is one of the most important and most thickly populated counties in the kingdom, was at the time of the Domesday a very desolate and thinly-peopled county. Mr. Muir tells us it was "covered with forests, moors and marshes amid which small clearings were sparsely scattered, each peopled by a handful of serfs." These small clearings were then known as "berewicks," and were dependent on a settlement. Of those in the West Derby hundred, which extended from Southport to Hale, and Wigan inland, was the tiny berewick of Liverpool. It must be of interest to the inhabitants of this now colossal city to know what it was like when King John came to it 700 years ago. A line of sandhills ran south along the coast as far as Kirkdale, behind which were a few scattered patches of cultivation. Here was a tidal creek which entered the Lancashire shore from the estuary, and running inland in a north-easterly direction for half a mile, enclosed a triangular peninsula. It was a low ridge of ground, rising from the north to some 50 feet above the sea level at the southern point of the triangle overlooking the entrance to the creek. This was the Liverpool Pool—the cause of the creation of a little town here. To the north and west of the Pool, Mr. Muir tells us, lay the handful of mud hovels which formed the berewick of Liverpool. These were in the vicinity of the present Town Hall. Some cultivated land, divided into long narrow strips, and separated from one another by banks of turf, lay east and north of the hamlet. Each village held two or three strips, while the lord of the manor owned the remainder. The whole of the villages worked together as a gang under a reeve or foreman, cultivating the land. Of the life of the inhabitants at this date but little is known, while before the end of the eleventh century this history of Liverpool is a blank. There are no documents or records to show when or by whom the first berewick was made. Neither is it known which of the many races then dwelling in South Lancashire gave it its name—for even the origin of the name of Liverpool is unknown. After the conquest the settlement passed repeatedly from one feudal lord to another, as part of the large estate of South Lancashire. When Henry II. made over these lands in Lancashire to his son John, he at the same time made a grant of

Liverpool to Warin, Constable of Lancaster Castle. The document, dating 1191, which still survives, is the oldest one in which the name of Liverpool appears. John confirmed the grant of Liverpool to Warin's son, Henry Fitzwarin, and, as I pointed out, he subsequently, in 1207, obtained for himself the small hamlet in exchange for other lands. The inhabitants then were all serfs of a lord, and worked on his land, owing him services and dues. They were so bound down that they might not leave the land for life; their daughters might not marry without the lord's consent; their corn had to be ground and paid for at their lord's mill; and their bread even baked in their lord's oven, for which they paid him. The trade was chiefly fishing, and the pool was no doubt convenient for landing their cobbles away from the swift currents of the Mersey, a river which then was famous for its supply of fish. In fact, down to the end of the seventeenth century salmon trout were so numerous that they were used as food for swine.

The result of King John's letters patent inviting immigrants to come and settle in Liverpool was that large numbers came. They came as free men, and, beyond paying their rent, had no service to perform for their lord. There were also many other advantages as regards carrying on trade, and thus John, by his shrewd exchange of property, altered what had hitherto been but a tiny hamlet into a borough. This borough was administered for him by a royal bailiff, who presided over the Portmoot, a court which then took the place of the old manorial court, at which all burgesses were bound to be present at least twice a year. In 1229 the burgesses bought from Henry III.—who was very short of money—two valuable grants, by payment to him of £6 13s. 4d., which sum they managed somehow or other to scrape together. For this the king gave them a new charter which enabled them to elect their own officers instead of being governed by a royal bailiff. It also gave them other powers affecting rights of property in the borough, and freed them from payments of royal tolls. The most important point, however, in the charter was the granting to the burgesses the right of forming themselves into a Gild for the regulation of the trade of the borough and of exacting an entrance fee or hanse from the members. A few short months after this, Henry, anxious for political support, granted all his Lancashire property, including Liverpool, to the Earl of Chester. Three years after the Earl died, when the property passed to William de Ferrers, Earl of Derby. His grandson, the last of the Ferrers, sided with Simon de Montford, who was defeated in 1266. The property was subsequently confiscated and granted to the king's second cousin, Edmund, Earl of Lancaster. Liverpool Castle, which





SUB-BAILIFF'S  
MACE, 1763  
LENGTH 3 FT. 5 IN.



LORD MAYOR'S MACE  
PRESENTED BY  
CHARLES, EARL OF  
DERBY, 1667  
LENGTH 3 FT. 2 IN.



COPPER MACE  
THE OLDEST EXISTING  
LIVERPOOL MACE  
*Temp.* JAMES I.  
LENGTH 17 $\frac{3}{8}$  IN.



COPPER MACE, SILVER-  
PLATED STEM, 1746  
ONE OF THE TWO STOLEN  
BY CONEY IN 1784  
LENGTH 2 FT. 4 IN.



WATER BAILIFF'S  
MACE, 1820



SUB-BAILIFF'S  
MACE, 1785  
LENGTH 3 FT. 5 IN.



SERGEANT'S MACE,  
1784  
LENGTH 4 FT. 2 IN.

had been built by William de Ferrers, stood at this time just at the top of the modern Lord Street. In 1725 it was demolished for some obscure reason, though probably the authorities by then were beginning to recognise that the site was valuable. In 1295 the burgesses were called upon to elect two members of Parliament, and again two in 1307, but after this their electoral powers lapsed for over 200 years. In 1309 Earl Thomas of Lancaster, the new Lord of Liverpool, granted to the burgesses for ever 12 acres of peat in the moss lake at a rent of one penny per annum. This was the first piece of property ever owned by the burgesses as a body, and was the beginning of Liverpool's Corporate Estate. The property lay near the top of

Brownlow Hill. Edward III.'s reign was one which was of great importance to the borough. In 1333 the king granted a charter whereby the burgesses recovered the practice of self-government, suppressed by the Earls when Henry III. made over his property to them. In 1393 they obtained from John of Gaunt, who had succeeded to the Duchy of Lancaster, a lease so comprehensive that they practically took over all the lord's rights. Hitherto the supreme officials had been two bailiffs, one of whom was elected by the



OLD SEAL



THE LORD MAYOR'S JEWEL PRESENTED BY  
SIR ANDREW BARCLAY WALKER, 1877

burgesses, the other by the lord. One of these, the lord's bailiff, was the senior or greater bailiff, the *major ballivus*. Now, however, the lord's power was gone, and the burgesses held his rights and powers, and consequently he was no longer wanted to represent his master.

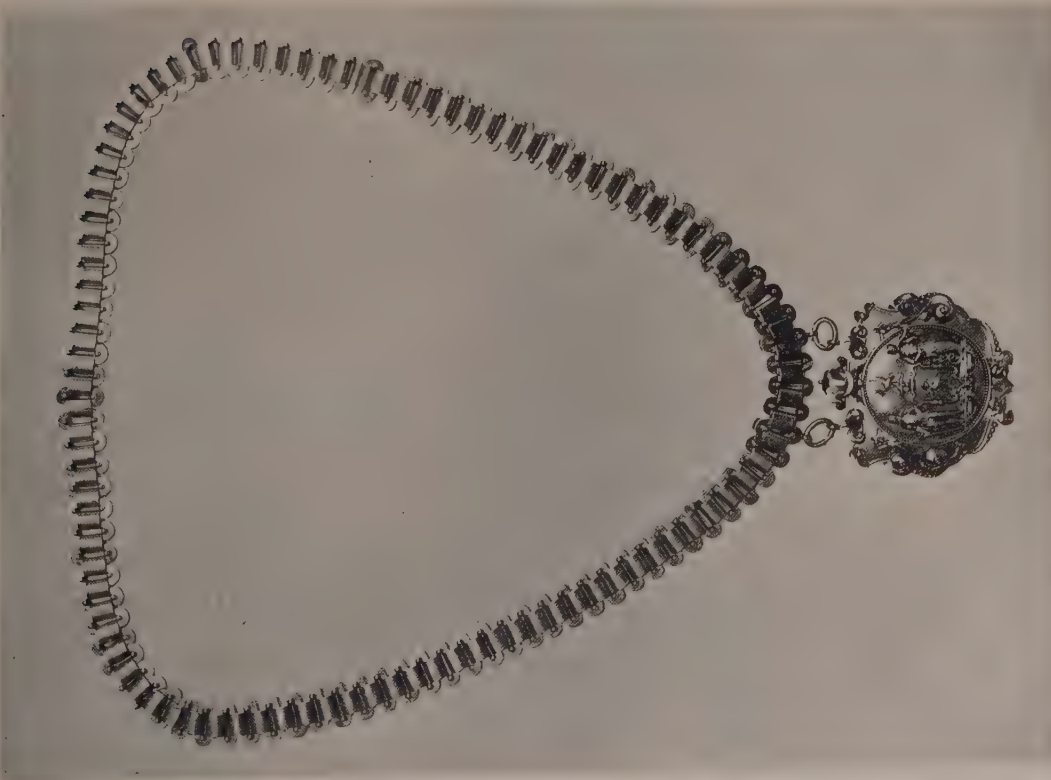
over which the mayor presided dealt with the performance by the burgesses of their common duties. There were no police or scavengers, and no paid public servants of any kind, everything having to be performed by the burgesses themselves. By turn they guarded the town at night, and were bound to join in the pursuit of a thief or suspicious character, and to aid in suppressing riots, fires, cleaning streets, keeping the town walls in repair and producing arms according to their individual means, and to be ready to take part in the defence of the town or even national military service. Mr. Ramsey Muir informs us: "It was a small, rude, ignorant society, far from wealthy, living amidst the most sordid conditions; but it was a society whose numbers were constantly being taught to regard common interests and to act in

So the burgesses elected their own *major ballivus*, who became gradually known as the major, or mayor, and who in his turn appointed his own bailiff. Thus the authorities of the town became a mayor and two bailiffs, one of which was elected by the burgesses. The first recorded mayor was William, son of Adam of Liverpool, 1351. The burgesses in those early days, not wishing to engage themselves with municipal work, left matters of local government in the hands of a group of leading men, who divided the offices of the borough between them. These were called the mayor's Brethren or the Aldermen or Elders. The mayor was then much more powerful and independent than at present—in fact he was almost a petty king. The Portmoot



PRESENT SEAL





THE LORD MAYOR'S GOLD CHAIN AND BADGE, 1872  
PRESENTED BY  
MEMBERS OF THE COUNCIL TO COMMEMORATE THE PUBLIC THANKSGIVING  
IN ST. PAUL'S CATHEDRAL FOR THE RESTORATION TO HEALTH OF H.R.H. THE  
PRINCE OF WALES, THE LATE KING EDWARD VII.



THE LADY MAYORESS'S CHAIN  
THE PENDANT IS STUDED WITH  
RUBIES, EMERALDS, AND TURQUOISE  
PRESENTED BY SIR DAVID RADCLIFFE, 1884

co-operation. Here was being learnt the great and difficult act of self-government; and it is just that fact which makes the obscure story of these humble burgesses essentially more interesting than the more romantic intrigues and feuds of the great nobles from whom they had painfully wrested their liberties." From the earliest days of their corporate existence, cities and towns have had a prescriptive right to have and use a common seal, which they may break or change at pleasure. It is probable that towns commenced adopting shields of arms as early as the thirteenth century, and the oldest examples show that the royal arms were then used, and which also appeared on their seals. At the end of the century they began to adopt arms of their own, which they also applied to seals. The greater number of our oldest cities and towns have used neither crest nor supporters to their arms, as shown in the Liverpool armorial bearings. From 1635 to 1842, with but one exception, no armorial ensigns were granted to any city or town, save Liverpool, although this important place had its charter from John. These were granted in 1797; the document conveying the grant is here reproduced. Many towns, no doubt, *assumed* arms during this time, but they were not the work of the college. Since 1836 over a hundred towns have adopted arms, of which quite 40 per cent. have followed the tradition that a town might assume whatever armorial bearings it pleased. As a result there have been some truly startling designs. In form seals are usually round, but a few towns have pointed oval ones; that of Liverpool is so shaped.

The old common seal was a pointed oval  $2\frac{1}{4}$  inches long, having for device a bird, which is the well-known eagle of St. John, as it appears in a very similar seal of the corporation of King's Lynn. Unfortunately the old seal was long since lost, and only two complete impressions are extant. I am indebted to Mr. Robert Gladstone's courtesy for the privilege of reproducing one of



THE SILVER OAR  
EMBLEMATIC OF THE CIVIC  
JURISDICTION OF THE  
MERSEY, PURCHASED 1785  
45 IN. LONG, BLADE 11 IN.

these and one of the present one. In the old seal, there is shown beneath the bird's beak the sun and moon, commonly known as the Crescent and Star. There is also shown beneath the beak the *planta genista*, or brown pod and leaf; these, it is most interesting to know, Mr. Gladstone identifies as being the badges of King John. A proposal is now being made for a fresh seal to be struck for the corporation embodying all the features of the ancient seal. The seal at present in use is generally admitted to be an extremely poor and inaccurate copy of the ancient one.

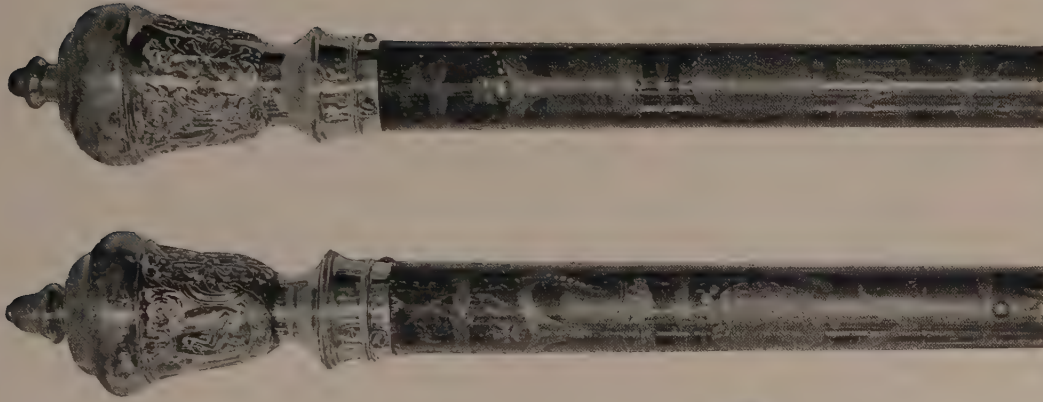
The mayor's seal is circular,  $2\frac{1}{2}$  inches in diameter, and bears the city arms and device, with the motto *DEVIS NOBIS HÆC OTIA FECIT*, and the legend *SIGILLUM . MAIORITATIS . BURGI . DE . LIVERPOOL*. Other seals are those of the town clerk, which is oblong, with rounded corners, bearing the city crest and motto, and the words *TOWN CLERK*, and there is also a modern oval one,  $1\frac{3}{8}$  inches long, bearing only the city armorial ensigns.

The corporations of the kingdom have naturally many precious objects belonging to them which are now the only surviving concrete evidence of the manners and customs of our early ancestors. A great deal, of course, has been lost, sold, or become decayed through age. But many objects, I fear, have wantonly been destroyed in many towns owing to the failure of those ignorant persons to whom they were handed down, to appreciate and preserve them as civic heirlooms of great national value. These objects, which were of paramount importance to early civic dignity and the then crude mode of conducting affairs, are really relics of mediæval pageantry and the quaint insignia of various offices. Of these Liverpool has its share, of which the oldest existing emblem is a copper mace  $17\frac{5}{8}$  inches long. This has a plain shaft divided by bands into three sections, with hemispherical mace-head and globular foot-knop. The head is crested with a coronet of

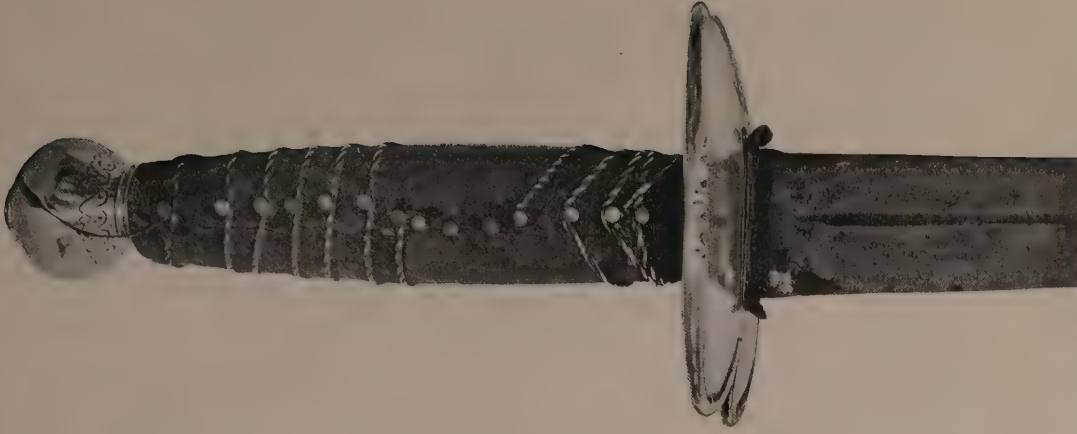




LIVERPOOL'S SWORD OF STATE, 1763, WITH HILT AND  
QUILLONS OF SILVER



TWO WOODEN STAVES, 6 FT. 2 IN. LONG,  
WITH SILVER-GILT MOUNTS, 1745  
ONCE USED BY RUNNING FOOTMEN



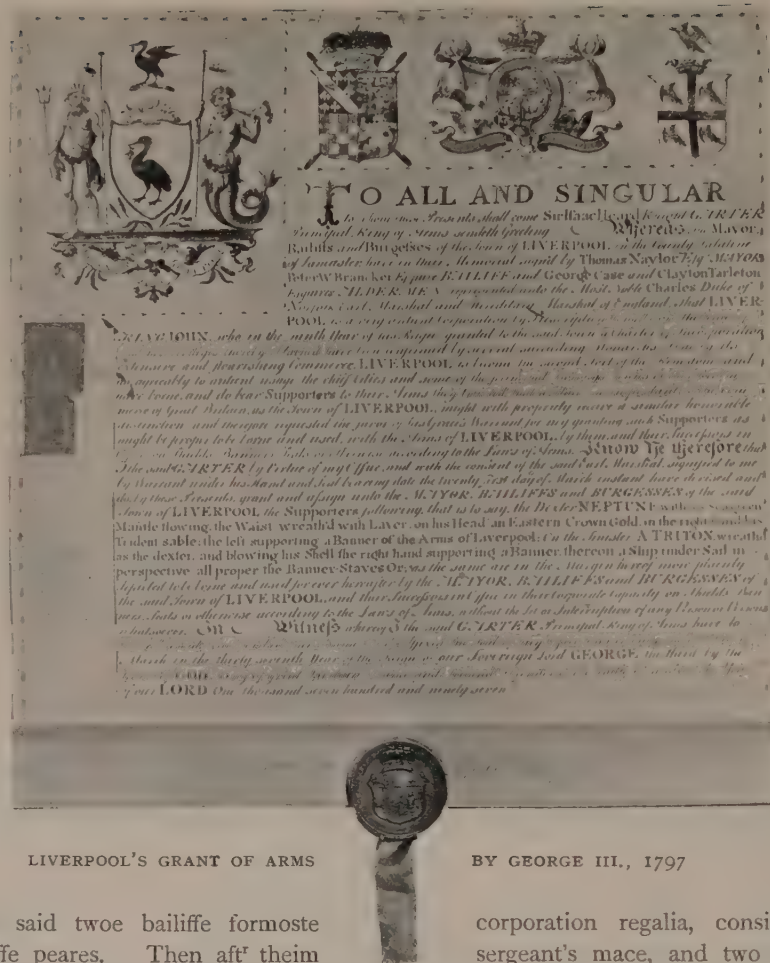
LIVERPOOL'S OLDEST SWORD, 1659,  
CARRIED BEFORE SIR W. NORRIS IN HIS  
EMBASSY TO THE GREAT MOGUL, 1702

fleur-de-lis, and has a flat plate on the top bearing the royal arms between the initials I R, for James I., to whose reign the mace belongs. The earliest record, however, of a Liverpool mace is 1577, when it is mentioned of Henry Earl of Derby: "The said righte honorable erle came to eveninge prayer at fyve of the clocke in the afternone, accompanied w<sup>th</sup> Mr Maior the Aldermen bailiffe & others aforesaid going in due order that is to saye the said twoe bailiffe formoste and then the bailiffe peares. Then aft<sup>r</sup> them the Aldermen, Then certaine of my L. his gentilmen, Then the S<sup>te</sup>inte bearing the Mase before Mr Maior And then next after Mr Maior my L. his honors Ussher And then the said right honourable erle in his robes of redde purple." The present mace, which is 3 ft. 2 in. in length, is of silver-gilt, and was presented by Charles Earl of Derby, January, 1667. It is surmounted by a royal crown, beneath which are the royal arms. In the panels of the mace-head are four royal badges, each between the initials C. R., and the town badges. The shaft is chased with a running pattern of roses and thistles, the two encircling knops are gadrooned, and round the foot-knop is engraved, "The Gvift of Charles Derby." This mace was stolen in 1784 by one Coney, who plundered the town hall and took also two smaller maces, made in 1763, the silver oar, and other articles. He was caught in the following year and duly executed, when two of the maces were recovered. In 1746 it was ordered that the sub-bailiffs, when in attendance on the mayor, carry a mace instead of staffs as being charter officers, and as a mark of "distinguishment" from the assistant constables. Of

these maces one was stolen by Coney, and was never recovered, but the other remains. It is of copper, the stem silver-plated, and the head gilt. It measures 2 ft. 4 in., the head being of bulbous outline ornamented with two cartouches, with the royal arms and liver. On the top is a coronet of four roses and four fleur-de-lis, within which are the orb and cross. In 1763 it was ordered that the new

corporation regalia, consisting of a sword, sergeant's mace, and two sub-bailiff's maces, be provided at the expense of the corporation. These were stolen by Coney, but one was recovered.

In 1785 it was ordered that the mayor and bailiffs replace the regalia lately stolen, in such style, manner, and expense as they think proper, the corporation defraying the cost. This amounted to £203 4s. 10d. Of the present sergeant's and sub-bailiff's maces, the former and one of the latter date from 1785, the other, the recovered one, from 1763. This latter is 3 ft. 5 in. in length, with baluster stem, chased knops and brackets to head, and is of silver-gilt. The other two maces are copies of it. The sergeant's mace is 4 ft. 2 in. long, and has the maker's mark [IY] for James Young, and London hall-mark 1784-5. The sword of state has always been an emblem of municipal authority, and in the latter half of the fourteenth century they were first allowed to be borne before certain mayors as a special privilege. It was by charter alone or by royal gift that towns were allowed to have swords of state, and these privileges have been very sparingly granted. In the fourteenth century only seven cities and towns received the honour, and in the fifteenth



LIVERPOOL'S GRANT OF ARMS

BY GEORGE III., 1797



## *The City of Liverpool*

and sixteenth centuries nine more. In the seventeenth century eight towns were granted the privilege of having a sword borne before the mayor, and of these Liverpool was one, in 1695. This was granted by William III., and was the last ever granted. After this century no further charters in this respect were granted, and though towns possess swords, some of which were given by private individuals, still they cannot be regarded as swords of state, and it is surprising they are even allowed to be held at all. The sword is a symbol of sovereign power and authority, and has been associated with our kings since very early days, so far back as King Æthelred, 978. Of the total number of swords of state in England and Wales which have

been granted there are only 46, and these to 31 cities and towns, some indeed having two, three, and even four swords, though, of course, they have only one *sword of state*. Liverpool possesses now two swords, the older one having a plain silver hilt with pommel and guard and a leather sheath with silver chape. A tablet sets forth that "this sword of state carried before His Excellency Sir Wm. Norris, of Speake, in his embassy to the Great Mogul, was given as a memorial of his respect to this corporation, Anno Domini 1702. John Cockshutt, mayor." It does not mention, however, if this was the first sword



CARVED OAK CHAIR PRESENTED BY THE COMMITTEE OF THE ROYAL  
NATIONAL EISTEDDFOD OF WALES, 1884

of silver-gilt. On one side of the blade are the royal arms and the date 1785, on the other the lion with the city motto in an oval outline. This is only borne in procession by the water bailiff. In very early days it was the custom of every person of dignity to wear a chain of some sort, and though this custom has long since gone out of general use, still the wearing of them has survived amongst civic emblems. Before the eighteenth century there were scarcely any mayors' chains of office, though the lord mayor of London had one bequeathed in 1545 by Sir John Alen, and Kingston-on-Hull's mayor had a plain gold

the city possessed. The other sword, which was purchased in 1763, and is now used as the sword of state, is much more elaborate. It has a handsomely mounted pommel, with hilt and quillons of silver-gilt. The sheath is covered in plum-coloured velvet divided into three compartments by silver-gilt locketts. The edges are guarded by narrow strips of silver-gilt with engrailed edges. The sword is inscribed: "Geo: Campbell Esq. Mayor Anno 1764," and bears the London hall-mark 1763-4.

The silver oar was purchased in 1785 to replace the one bought in 1691 and stolen by Coney. This oar is the emblem of the jurisdiction of the corporation over the Mersey. It is 45 inches long, the blade 11 inches, and is

chain given in 1564. Very few mayoral chains were in use before 1850, but since then practically every corporate town has invested in one, some—very few, though, I fear—being of beautiful design. Liverpool's chain of office was presented to the corporation by the members of the Council on March 6th, 1872, for the use of the mayors of the borough of Liverpool to commemorate the Public Thanksgiving in St. Paul's Cathedral on February 27th, 1872, for the restoration to health of H.R.H. the Prince of Wales, on which occasion it was first worn by John Pearson, Esq., mayor. On the links, which are plain and massive, are engraved the names of the mayors since then. The badge attaching contains the city's armorial ensign in enamel. The jewel or pendant, worn round the neck by a blue ribbon, is most beautiful, and was presented in 1877 by Alderman Sir Andrew Barclay Walker (mayor 1873-4 and 1876-7) to the corporation. In the centre of the badge are the arms of Liverpool in gold on a blue enamelled ground, with the supporters and motto in proper heraldic colours. These armorial bearings are enriched with

brilliants or small diamonds. Surrounding the arms comes first a circle of white brilliants, and outside this, completing the border, are 12 brilliants of larger size and 12 small diamonds fleur-de-lis, placed alternately between each large stone. A fine large loop of brilliants completes this handsome decoration. It is probably the finest and most costly civic decoration existing. The gold chain worn by the lady mayoress was given by Sir David Radcliffe, mayor in 1884-5, to commemorate the 50th year of Queen Victoria's reign. It is also a very beautiful and costly possession. It consists of tablet-shaped links bearing alternately an imperially crowned shield with the monogram V.R.I., and a shield of the town arms

surmounted by a mural coronet. Between each of these links is a large Lancastrian rose in enamel and gold. The central link is quatrefoil in form, and bears the armorial insignia of the city. It is also flanked by a dolphin twining itself round a trident. The badge is heart-shaped, and contains a medallion portrait of Queen Victoria surrounded by a circle of

diamonds with a jewelled wreath of roses, thistles, and shamrocks formed of rubies, emeralds, and sapphires, and an outer border studded with brilliants. Above the medallion is an imperial crown, with fleur-de-lis diamonds. Amongst other interesting treasures contained within the town hall are two wooden staves, each 6 ft. 2 in. long, painted black. On them are defaced arms, crown, and the initials <sup>P.D.</sup><sub>M.</sub> (Pudsey-Dawson). The tops are silver-gilt, with the liver, etc., engraved, and the date 1745. The history of these is rather curious. They were formerly carried by running footmen, and were used, in the then wretched state of the roads, as levers to prise out the wheels of the mayor's carriage when they stuck in the ruts.

These were discontinued

in 1746, when maces were substituted for sub-bailiffs to carry. In the lord mayor's charmingly bright parlour, which is much used by both the lord mayor and lady mayoress, are several very interesting works in water-colour, and also a portion of an exceedingly fine set of old Davenport china. On these appear the arms in gold of the city on a plum-coloured background.

Very handsome indeed are the set of 5 gilt empire candlesticks, which stand 4 feet high. These have six branches supported on a fluted column encircled at the head and base by acanthus leaves. The plinth has masks on the sides with scroll-work beneath, and stands on three lions'-claw feet. Another relic, now



ONE OF A SET OF FIVE EMPIRE ORMOLU CANDELABRA  
HEIGHT 4 FEET





PORTRAIT OF LADY MILNES. By G. ROMNEY

*The possession of Henry Aldenburgh Bentinck, Esq.*

FROM A WATER-COLOUR DRAWING BY MISS EDITH HENNIKER





## *The City of Liverpool*



SOME INTERESTING DAVENPORT PUNCH-BOWLS, PART OF A LARGE SET IN THE LORD MAYOR'S PARLOUR  
PLUM-COLOUR GROUND, WITH ARMS IN GOLD AND YELLOW DEVICE

in disuse, is an old metal barrel standing on a carriage with four wheels. This was doubtless used on the table in the servants' dining-hall, and contained beer or spirits. It was the custom then to push this down the table, when the diners could help themselves.

In the entrance-hall, with its fine panelling and magnificent fire-place, is a chair of singular interest. It is of oak, very massive, and highly carved. On the back is the crest of the city—the liver—and the Prince of Wales feathers. Beneath these on either side is ICH DIEN, and underneath the city's crest, DEUS NOBIS HÆCOTIA FECIT, the city's motto. On a shield on the splat are four lions, and above IESO NA'D GAM-WAITH, and below

TWYSOGAETH CYMRU. The inscription on the back tells us it was "Presented to the Council of the City of Liverpool by the Committee of the Royal National Eisteddfod of Wales as a memento of the Eisteddfod held in this city September 15th to 20th, 1884, during the Mayoralty of Thomas Holder, Esq."

The council chamber, committee, and all other

rooms are remarkably fine apartments, and worthy of this grand city, whose history I will continue in next month's issue, with illustrations of its magnificent collection of plate. Its motto—which if at one time was scarcely appropriate—is happily now a very apt one, for it claims that "ours is a God-given peace," and let us hope that it may long continue to remain so.



METAL LIQUOR BARREL, PROBABLY ONCE USED ON THE DINNER-TABLE  
IN THE SERVANTS' HALL

# Pottery and Porcelain

## Old Blue Earthenware with Historic American Scenes Part II. By N. Hudson Moore

ABOUT 1829 the Mayer brothers, Thomas, Joseph, and John, bought the Dalehall works from Joseph Stubbs. We assume that it was Thomas of this firm who made the set showing the seals of the different States. Two of them are given in Nos. xii. and xiii. Of the original thirteen States, only seals of twelve are known. The ware itself is good, the printing and colour are fine, and one or more of these "arms" plates, as they are called, is the desire of every collector whose purse is long enough to compass them. Made to sell for a few shillings each, in less than a century they have soared out of all proportion to their true value. As a matter of interest, I give the prices which are placed by dealers on the twelve pieces, and these, too, are the buying, not the selling figures:

Arms of Pennsylvania, 21 in. platter, \$400 (£83 6s. 8d.).  
Arms of North Carolina, 14 in. platter, \$200 (£41 13s. 4d.).  
Arms of New Jersey, 19 in. platter, \$150 (£31 5s.).

Arms of Delaware, 17 in. platter, \$175 (£36 9s. 2d.).  
Arms of Georgia, 11 in. platter, \$100 (£20 16s. 8d.).  
Arms of Massachusetts, 9½ in. platter, \$100 (£20 16s. 8d.).  
Arms of Virginia, vegetable dish, \$75 (£15 12s. 6d.).  
Arms of Connecticut, gravy boat and tray, \$100 (£20 16s. 8d.).  
Arms of Maryland, wash-bowl and ewer, \$100 (£20 16s. 8d.).  
Arms of South Carolina, 7½ in. plate, \$25 (£5 4s. 2d.).  
Arms of Rhode Island, 9 in. plate, \$15 (£3 2s. 6d.).  
Arms of New York, 10 in. plate, \$20 (£4 3s. 4d.).  
Arms of New Hampshire, has never been found.

The maker's marks on some of this old blue are exceedingly elaborate and handsome. On this set of "arms" there is an impressed mark, "T. Mayer Warranted," and "Stone Staffordshire" with an eagle. In addition there is an impressed eagle in blue with a ribbon in his beak with the words "E Pluribus Unum"; he has a branch in one claw,



NO. XII.—ARMS OF DELAWARE

BY MAYER



## Old Blue Earthenware

thunderbolts in the other, and behind him a half-circle of thirteen stars, showing that Stubbs knew very well how many States there should have been.

Another view which is in constant demand is the *Battle of Bunker Hill*, by Stevenson (No. xiv.). This is a small tray which once held a fruit-basket, now long since parted company. At this battle were arrayed Percy's Northumbrians, the Royal Irish, the Fourth Corps or the King's Own, and the Royal Welsh Fusiliers, bearing on their banners the badges of Edward the Black Prince, and the motto "Ich Dien."

Opposed to them were our twelve companies, each mustering fifty-six, rank and file, composed of "raw lads and old men, half armed, with no practice or discipline, commanded without order, and God knows by whom." You can see why this special piece is of great value.

In a set called *Beauties of America*, by John and William Ridgway, made between 1814 and 1830, there are twenty or more views. We had few architectural beauties then, and the pictures show almshouses, insane asylums, court-houses, etc. But the colour was fine, not so dark as Wood's, the printing excellent, and so we treasure them. A plate (No. xv.) showing the *Octagon Church, Boston*, is given, with its medallion border devoted to this set. We even like an odd piece like the fish-drainer in No. xvi., which shows a view of the Capitol at Washington, and was made to be put in one of the



No. XIII.—ARMS OF NEW YORK      BY MAYER

the name of Clews, the two brothers Ralph and James buying out the works of Andrew Stevenson at Cobridge about 1819. This potter Stevenson had excellent sketches made for him by an artist from Dublin, Mr. W. G. Wall, whom he sent over here in 1818, and who did much creditable work.

Before Stevenson gave up the Cobridge works he produced about twenty pieces with American views, many of the pieces bearing on the back the name of W. G. Wall, as well as that of Stevenson. There are some of these pieces of Stevenson's so rare as to be known only to the few. These are called the "portrait medallion" series, and they have from one

to four portraits on them, but never more than four.

No. xvii. shows one of these, Andrew Stevenson maker, and presents a curious mixture. The portraits are those of Jefferson, La Fayette, Washington, and Clinton. The central picture is English, Faulkbourne Hall, and the small view at the base shows the aqueduct at Rochester, N.Y.



No. XIV.—BATTLE OF BUNKER HILL      BY STEVENSON

Indeed, the English potter had no hesitation at all in thrusting an English scene into the midst of most striking American objects, provided only it fitted successfully the space he had to cover. No. xviii. shows another four-medallion piece, the same portraits at the top, Windsor Castle in the centre, and the Rochester aqueduct at the bottom. This platter you see has the beautiful acorn border, is marked R. S. W. (Ralph Stevenson and Williams), who were makers of much interesting and valuable ware.

The first plate in No. xvii. is by Clews, giving a portrait of La Fayette. The inscription about the portrait reads: "Welcome La Fayette, the Nation's Guest and our Country's Glory." We list this plate at fifty dollars.

A much more appropriate arrangement than that shown in No. xviii. is given in No. xix. The portraits are the same, the central view is Niagara, and at the base the canal at Albany. This plate causes much argument among collectors on account of the central view not presenting much resemblance to the real Niagara, and it is one of the latest finds among the four portrait pieces. It has the impressed mark of Stevenson on the back, and in blue the name "Niagara." The view is found on 9 and 10-inch plates with and without the medallions. I have examined one plate which has medallions twice the size of those given in No. xix. The border is the same as one used on a set of English views. I hardly dare to say how much this plate is worth. This one brought over



NO. XV.—OCTAGON CHURCH, BOSTON BY RIDGWAY

fifty dollars ten years ago, before this "old blue" reached the excessively high prices of to-day.

As an example of the two portrait medallion pieces No. xx. is shown. It gives Jefferson and Clinton, the Boston Hospital, and, as usual, the aqueduct at Rochester. This plate is by Ralph Stevenson and Williams, and has the familiar vine-leaf border.

In No. xxi. is shown a little 6-inch plate, the possession of which is the end and aim of every collector of old blue. The colour is rich and deep, the

printing admirable, the border the favourite acorn, and the central view St. Paul's Chapel, New York City. This chapel is still standing in Lower Broadway but when it was built in 1764 it was way out of town, overlooking the fields and public pastures. It faced towards the Hudson River, and, according to the ritual, the chancel was placed on the eastern side of the building. But the city did not grow in the way anticipated, so St. Paul's turns its back on Broadway and still looks riverward. George Washington used to attend service at this chapel, and his pew is still shown as he used it. Over the pulpit is an ancient sounding-board, and above this is a device of three feathers, one of the few pre-Revolutionary relics left,

so you see we should not be the only ones interested in this 6-inch scrap of history.

There are a number of interesting pieces which come under the vague title of "Maker Unknown." Many of our rarest pieces are in this category, and the only way of grouping them is by their borders. In No. xxi.



NO. XVI.—CAPITOL AT WASHINGTON BY RIDGWAY



## Old Blue Earthenware



No. XVII.—PORTRAIT OF LA FAYETTE  
BY CLEWS



MEDALLION PORTRAIT PLATE  
BY A. STEVENSON

is shown one piece of a set with borders of flowers and scrolls, in which there are more than seventeen views. All of them are rare and eagerly sought. The name of the view is marked on the back, and No. xxii. is called Albany, N.Y. Albany, the capital of the State of New York, one of the oldest cities in the country, was settled by the Dutch in 1623, and called Beaverwyck. The picture does not do it justice now! We no longer ferry cattle across the Hudson in flat-bottomed scows.

Of collectors of old blue in America there is no end; of collections few, since by the term "collection" is meant a complete set of views by each maker. Although, of course, all this earthenware

printed in blue with scenes of peculiar interest to Americans was intended for this country, yet it turns up in curious places. Recently I heard from a lady who had secured nine Park Theatre plates in Manila, Philippine Islands. They were worth several hundred dollars. She told me that a friend of hers lately returned from Japan had secured there quite a valuable collection of old blue as well as many pieces of early English pottery and porcelain. These things had been taken to Japan years ago by English and American residents, and had been acquired by the frugal Japanese on the deaths of the owners, and preserved in storehouses—at least this is her account of the matter.

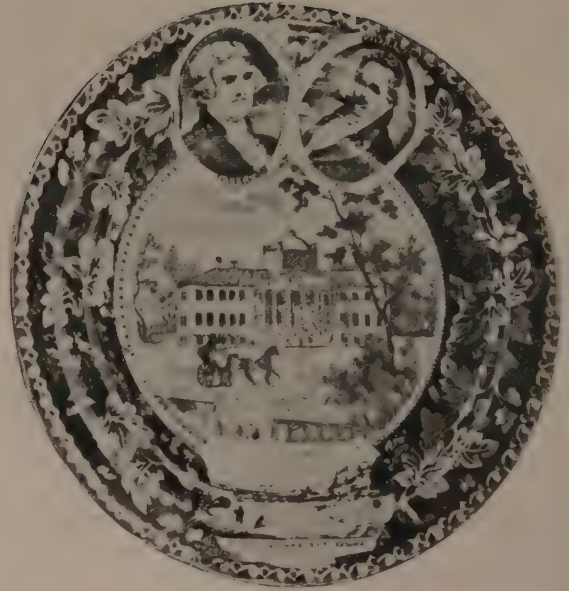


No. XVIII.—PORTRAIT MEDALLION PLATTER

BY R. STEVENSON AND WILLIAMS



No. XIX.—MEDALLION PLATE BY A. STEVENSON



No. XX.—BOSTON HOSPITAL

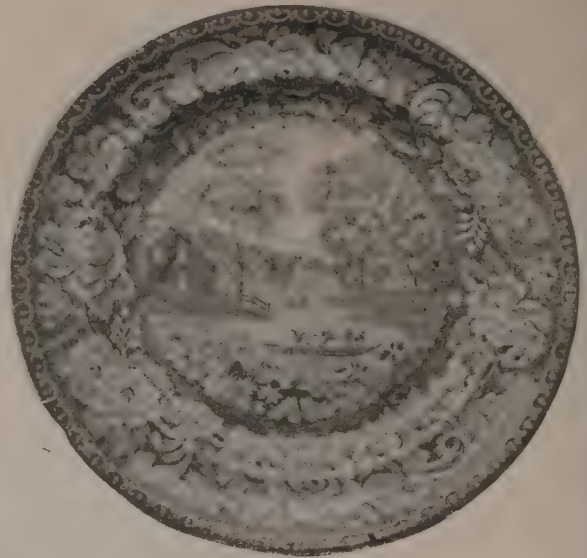
Many of our collectors like to add some examples of Syntax china to their specimens of old blue; indeed, they would like to own the whole thirty-two views if they could get them, but they are held at such extortionate prices that they are only for the few.

Fortunately, with one or two exceptions, the forger has left the American scenes alone. Within the last

few months, however, I have seen six different patterns out of the thirty-two Syntax views which were palpable forgeries. They were sold at six or eight dollars each, where the originals were worth ten times that. It is said that they are made near Leeds, and it is a pity such practices cannot be stopped, for it robs collecting of half its joys as well as destroying the value of real antiques.



No. XXI.—ST. PAUL'S CHAPEL BY R. STEVENSON AND WILLIAMS



No. XXII.—ALBANY MAKER UNKNOWN





THE EMPRESS EUGENIE  
BY WINTERHALTER



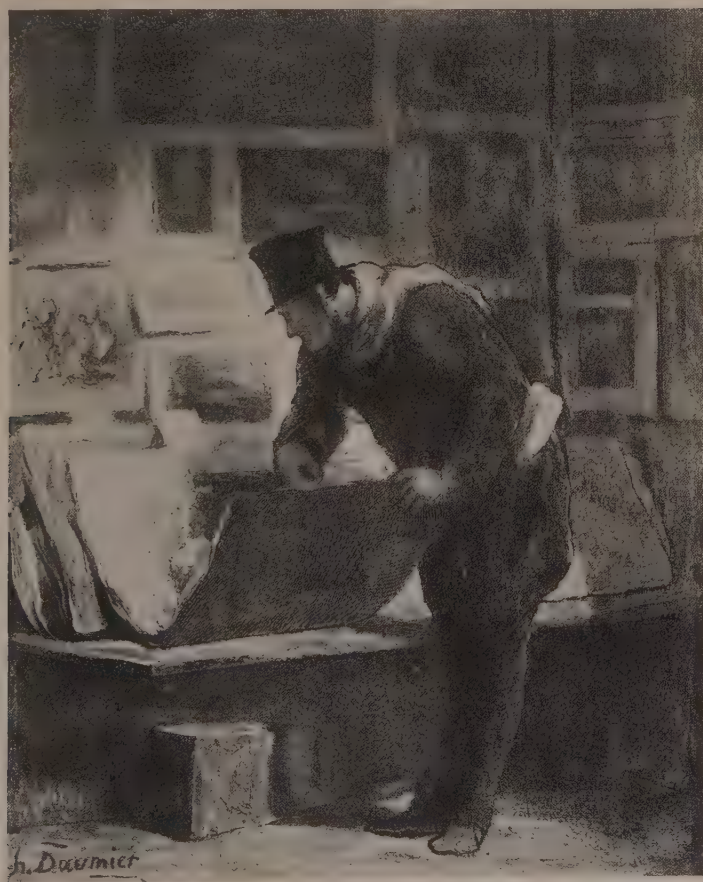


# Engravings Etc.

## Prints and Drawings at the "Victoria and Albert" By Frederick Wedmore

AMONG the changes wrought—or enabled to be wrought—by the presence of vast additional buildings at the Victoria and Albert Museum, none is more notable than that in the position assigned to and the importance assumed by the less merely popular of the Graphic Arts. For the first time South Kensington has what is practically a Print Room. It has accommodation for the student, the visitor, who knows what he wants to see, and accordingly can ask for it. Accommodation it has also for the visitor

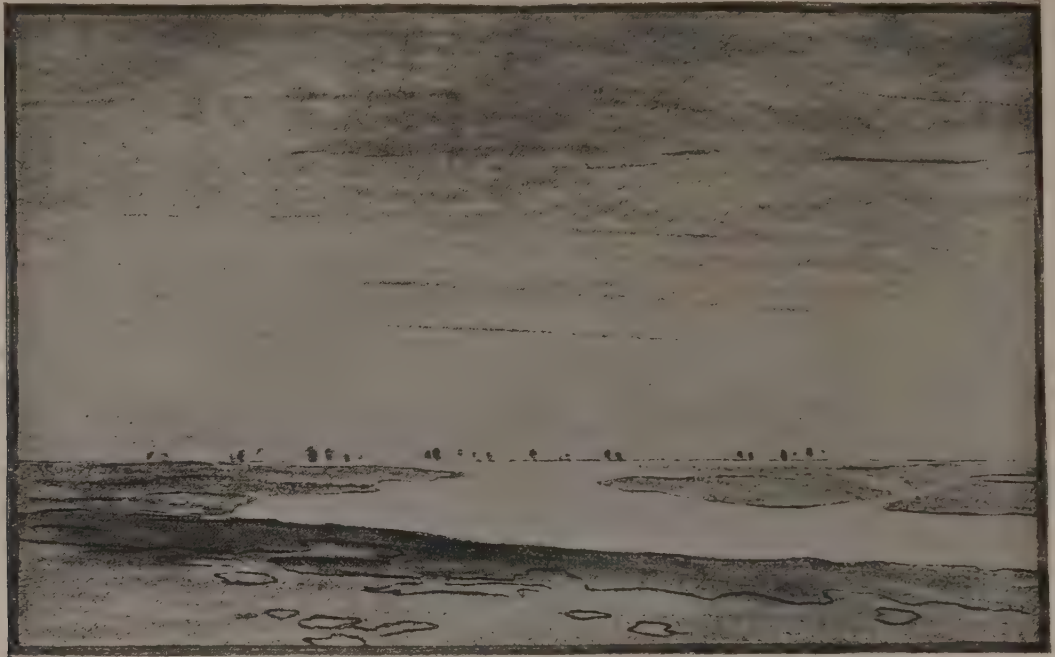
of taste, on no stated quest—with no curiosity that is according to knowledge—but whom an exhibition wall, furnished attractively, may seduce and interest. The officials at South Kensington have effectively furnished not one exhibition wall, but several. They have furnished them with samples of what is inside and enclosed. They have "dressed" the shop window. But knowledge is not sold in the "shop" they thus most reasonably advertise; for in a great public Museum it is given away. You have but to ask, and you are fed.



PRUNIER'S "L'AMATEUR D'ESTAMPES," AFTER DAUMIER

It would have been idle, as well as inappropriate, for the "Victoria and Albert" to have attempted to vie with the great institution in Bloomsbury. The British Museum Print Room—now and then the Exhibition gallery, and always the endless portfolios and Solander boxes stored in the Print Room itself—contains treasures of prints and of drawings of unspeakable excellence and rarity, many of which have come down from generations long gone, and are the legacies of great collectors long dead. You do not

notably display, variety. In three rooms there are three classified subjects. In one, illuminated manuscripts—"cuttings" always—miniatures, and letters. In another, designs for textiles and needlework, all of the Eighteenth Century, and affording opportunity for comparison, instructive and piquant, between the work of England, France, Italy, Germany, and India at that period—the designs for Spitalfields silk being of themselves a particularly fine collection, representing, as they do, an unbroken series beginning in the



LOW TIDE

WOODCUT BY MRS. AUSTEN BROWN

go to the Victoria and Albert Museum to see Rembrandts and Claudes, Turners, Constables, Meryons. Humbler delightful things—things sought for less by the very Princes of the world of Collectors—afford us at South Kensington a modest satisfaction. And South Kensington makes excellent use of its material. We will enquire now and answer our own question—With what object and in what fashion have the pieces here been selected and disposed?

Well, they are samples—here I am upon the question of object—they are samples of some of the things that the more secluded stores of the Department contain in great abundance. Looked at in that connection, they are to direct the public—to give hints of all that, on desire being roused, may be known and enjoyed. The things shown now will after a while be put by; but there will be no rapid shifting. What we may call a studied and deliberate longevity, though not permanence, is to belong to the Show. Likewise, the Show is to display, and does most

year 1717. Then, in a third room, there are designs for ironwork and locksmiths' work, and measured drawings of actual examples of this craftsmanship—some of those actual examples still existing; others destroyed. And the designs of this last class—these ironwork drawings—bring us into touch with many a little-known, excellent master, whose ordered work may itself be a source of inspiration to people of to-day, as the Eighteenth Century chintzes were, undoubtedly, to a decorator like William Morris.

A fourth room is devoted to recent acquisitions. I get here upon more familiar ground, for it is Prints of all sorts—just now chiefly, but far from exclusively, etchings—and a few Drawings, in which their own pictorial quality, and no application of them to another craft, was the aim of their executors. We return to these in a moment. But let it first be mentioned that in a large and somewhat lobby-like space—if my memory serves me, near to the entrance to the Collections—is displayed a most serviceable group or



## *Prints and Drawings*



LE MOULIN

ETCHING BY MRS. WATSON

groups of objects tending to enable the visitor to know more of the technicalities of the arts of Engraving—the technique of this art, both on wood and on

metal: the etching and metal portions being arranged by Frank Short; the purpose of what he has brought together being to familiarise people with the results and



IN THE FURROWED LAND

ETCHING BY MISS MINNA BOLINGBROKE (MRS. WATSON)

differences in a plate wrought by the application of the different known methods—dry-point, aquatint, wood-blocks, early German, Spanish, English, and so on.

Note some of the more recent acquisitions, and these include modern, very modern and charming instances of the art of the Etcher. Not a few of them—the Watsons in particular—are the gift of that enthusiastic amateur and benefactress, Miss McGhee. And with C. J. Watson is associated his wife, who was Miss Minna Bolingbroke; and, of seeing the work of both—careful, dainty, and delicate—an opportunity is now afforded which should be taken by those who

Etching. It would be surprising to find that this piece is really any other than a reproduction, slightly changed no doubt, of a drawing. I could believe but with difficulty that it was conceived as an etching. Of course it is clever and capable; but of the resources of the medium, of its freedom and flexibility, it takes little count.

Miss Constance Pott, whose command of technique is so extraordinary—who, when it is question of a copper plate, could indeed teach that veteran Monsieur Lhermitte so much—is worthy of the place assigned to her on the walls. But I must pass to the Etchings,



INTÉRIEUR D'UN CABARET

DRAWING BY CONSTANTIN GUYS

require to take it: by those, I mean, who do not follow closely, as some of us do, the Exhibitions of the Royal Painter-Etchers.

By Mrs. Watson there are, particularly, that fairy-like Venice which has for motto, "From out the waves her structures rise," and the extraordinary bold study in the piece known as *In the Furrowed Land*; and, again, the piece that shows the lace-like tracery (as her eye has seen it), so unusually delicate for work that is Norman, in *The Prior's Door at Ely*. And, do we turn to C. J. Watson himself, there must be noted *Penniless Porch, Wells*, the bolder *Moulin* (in France, I take it, as to French Mr. Watson has recourse in his title), and the piece, singularly admirable in composition as well as in craftsmanship, called *Cafés at Abbeville*. It shows the quaint and gabled houses of the place, and towering behind them the noble church of St. Wulfran—Abbeville's patron saint. A large etching by Lhermitte betrays that often masterly painter as at bottom mechanical and uninspired in

and now it is the coloured etchings, of Simon—a Frenchman of very fine taste, very high accomplishment, whose refinement and prudence reconcile us to colour where actual colour in common hands is an offence. M. Simon's Venetian subject is his best here; and it is happy and dainty indeed, though he has executed plates which fascinate me more completely—a beautiful *plage*, for instance, that Georges Petit showed at the Grafton Gallery, and a *bouquineur* on the Paris quay, where there stands near him, at the corner of a bridge, an itinerant vendor of statuettes.

In colour, again, are two admirable wood-blocks, one by Mrs. Austen Brown, *Low Tide*—a thing low-toned, quiet, refined, actually subtle. The other, justifiably bolder, is by Mr. Allen Seaby—birds on the wing—a piece happily enough observant of the traditions of Japanese practice. Colour in the wood-block is used most discreetly by a living Frenchman, M. Prunaire, in an admirable, even a very powerful, print after Honoré Daumier, *L'Amateur d'Estampes*. He



## Prints and Drawings

is a humble amateur, and the place—the darkened shop corner—in which he hunts, is more picturesque than the palaces of the Princes of print-selling. Finally, as regards wood-blocks, there are examples by Dalziel and Swain, after the careful—for the actual purpose the sometimes too careful—drawings of Pinwell. Nor are Pinwell's own drawings withheld.

But, in the matter of drawings—I have reached, let me tell the reader, the stage of the preacher's "One word more and I have done"—in the matter of drawings then, the best of recent acquisitions that I at least was privileged to see, in a visit paid—let me be precise absolutely—on the thirteenth of January, are two examples of the broadly-washed drawings of Constantin Guys. Constantin Guys is a fashion—he is almost the latest fashion—and his work is so very



ORIGINAL DESIGN FOR WROUGHT-IRON STAIR RAIL  
BY FRANÇOIS BABIN, OF PARIS EIGHTEENTH CENTURY

the Victoria and Albert Museum, to which attention has been called, opens its career with a Show well considered, well organised, worthy.

unequal that it must be said of him certainly that he is over-rated. But in his best work he is interesting—very interesting—because, while being more or less summary, he is potent and individual. Very bold in execution is one of the pieces at the Victoria and Albert Museum—the single figure. Very careful, yet also kept very broad, is the group. *Intérieur d'un Cabaret* shows to us Guys, not perhaps at his most piquant, yet at his most accomplished. It is a masterpiece of its own kind. And it is a French subject; it is not one of those in which he recorded the Turk. Guys is at his best when his themes are French or Spanish.

Well, it is plain, I hope, that the Department of



AN ENGLISH EIGHTEENTH CENTURY CHINTZ DESIGN

# Pictures

## American Art in Berlin

By Charles Rudy

BERLIN has had a lucky year. A month or so ago an eighteenth-century French exhibition at the Royal Academy attracted connoisseurs even from abroad; this was followed by a unique collection of Manets—forty in number—hailing from the Pellerin collection, and exhibited at Paul Cassirer's; and now Berlin is rushing to see the Representative American Art Exhibition in the Royal Academy. Over two hundred canvases, painted by half as many artists, have been brought together by a German-American, Herr Hugo Reisinger, who was likewise responsible, two years ago, for a German exhibition in New York.

We must be thankful to him for his last *coup* in the artistic world: it is the first time that Europe has been treated to a whole gallery of American painters, and it is to be regretted that Germany, and not England, has had the first benefit of the newly initiated movement. It is to be hoped that, at a future date, London will be equally favoured; but be that as it may, the fact

remains that the success of the present experiment will find an echo from time to time, and American canvases, painted in America, will cross the Atlantic to Europe just as European paintings have in the past crossed the "Pond" to the States.

Is the exhibition to be seen daily at the Berlin Academy representative of American art? The question is being debated. A German professor, whom I had the pleasure of meeting, was enthusiastic. "Excellent work!" he said, "hardly a bad picture; but representative—of what? Individual talent, though excellent talent." The Kaiser (who, by the

way, exhibits a dainty water-colour by Sarney) admires the landscapes, the Crown Prince admires Gari Melcher's *Mother and Child*, which Puritans pass with a sneer on their lips. There are Seine pictures and pictures painted in Munich; Homer Martin's *Poplars* among the former and Frank Duveneck's *Whistling Boy* among the latter, both of



CHILDE HASSAM

NEW HAVEN

COPYRIGHT, MONTROSS GALLERY



## American Art in Berlin

them excellent in their way. We have Sargent's portrait of Mr. Graham Robertson, about which it is said that the painter considers it his best. It is a marvellous piece of work in silvery black, with a man's soul painted on his face. Then there is Robert Henri's portrait of Mrs. Rockwell-Clarke, which, excepting for the vivid complexion, is practically a Sorolla. George de Forest Brush, with his two pictures *Mother and Child*, reminds one forcibly

the air. The effect of the *ensemble* is, to say the least, exotic and intensely powerful.

I could go on referring in the same strain to the pictures and their painters in the Royal Academy. There is Thomas Dewing, for instance, whose two delicate portraits are perfectly at home in the Whistler Room; there are Bryson Burroughs, who has quaffed art at the same fountain head as Puvis de Chavannes, and George Elmer Brown, whose exhibited landscape



W. L. METCALF

SPRING FIELDS

COPYRIGHT, MONTROSS GALLERY

of Murillo: the same warm, soft tints in browns. The mother's hand is, however, far more delicately—one might almost say lovingly—drawn than anything painted by the Spanish master. Then there is Whistler. Was Whistler an American?—"Art has no home," and he proved it. His greatest pictures are, naturally, not in the exhibition, but there are at least a dozen aquarelles—poems in colour—and as many etchings, which are like midsummer dreams compared with the more virile touch of Pennell's *burin*. His *Portrait of a Girl* is likewise exhibited, but the one Whistler which attracts and holds is *On the Balcony*—girls, in flashing kimonos and wearing no less flashing chrysanthemums, on a balcony carpeted in blue. The perspective, or the background, is of a dirty sullen grey, with ugly factory chimney stacks belching forth disgusting smoke into

possesses the sentimental rusticity of Millet. But this method of narration would bring us no nearer the solution of the problem that is interesting Berlin art circles. That the exhibition is representative of American painters is certainly true, and more especially of the younger school of painters. The older masters have not been forgotten, however, such as Hunt, George Innes, and Blakelock. The latter has one small landscape in rich browns; Innes's *Autumn Oaks* appeals strongly on account of the masterful contrast between deep cobalt, green, and golden brown. Hunt, on the other hand, has three figures, each of which can be placed in the Valhalla of American art products.

But individuals, however talented, do not necessarily combine to form a distinct art movement as was the Spanish School in the seventeenth and the British

and French in the eighteenth centuries. Besides, the era of international exhibitions has strengthened Whistler's statement that art has no home. These are truths that must impress every visitor to the Berliner Akademie der Künste, where Europe lingers on American canvases much in the same way as Shakespeare on modern drama. It must not be supposed, however, that the above implies a slight on American art. Such an assertion would be absurd, considering

delicately painted without any apparent effort, the brush seeming to have wandered painlessly across the canvas. There is, moreover, something fragile, exotic—Japanese would be a better word to use—in the conception of the three pale landscapes half shrouded by boughs in the very foreground, thus having the centre of the picture thrown into the background. A similar composition is to be seen in Childe Hassam's *New Haven*, and that other sharply delineated picture by



LEON DABO

EVENING ON THE HUDSON

that the painters across the Atlantic have emancipated themselves, and can go on creating excellent works without turning their eyes to either London, Paris, or Munich. Besides, does not Europe owe a debt to America, whose greatest genius, Whistler, influenced her own art movements towards the latter part of last century? This is undeniable; it is likewise true that the organisation known as the Ten American Painters did not only create impressionism in the United States, but helped to develop the so-called modern French School—which is really cosmopolitan and not French—along the lines it has since followed.

Twachtman (what a pity he is already dead!) has three landscapes in whites and pale lavender and rose, and one in warmer tones representing a *Waterfall in Yellowstone Park*. Personally I prefer his poems in white: they are soft, almost feminine; they are

the same painter, namely, *Old Church in Lyme*. Both are beautifully soft. As a matter of fact, American painters seem to excel in the painting of objects half shrouded or veiled, and the exhibition contains many samples of this art. There is William Chase's *Woman in a White Shawl*: the left hand beneath the long fringes is the picture's greatest attraction. Joseph de Camp's *Red Feather*—a woman's head, the face covered by a brown veil—is another fine example, whereas Metcalf's *White Veil*, representing a woodland landscape seen through falling snowflakes, is a *chef d'œuvre*. And how blue—when you come to examine the white veil—are the falling flakes! They are not cold, however; you do not feel like shivering, you only dream. For it is all so soft and unpretentious—soft as a snowflake itself.

The softness of American landscape painters is





CARVING BY GRINLING GIBBONS  
FROM HOLME LACY  
*In the possession of Messrs. Lenygon & Co.*





## American Art in Berlin

their greatest charm. Dabo painting his Hudson River scenes in silvery grey, mauve, and pale blues; Homer Martin in his Seine landscape; Leonard Ochtman revelling in the hazy violet tints of a Connecticut spring morning; Willard Metcalf in his *Spring Fields*, all (and there are many more beside those just mentioned) are eloquent disciples of that art which, begun by Whistler and carried through Twachtman, leads to a poesy almost beyond reach of the European. Why? The answer is not easy to find. Though Innes reminds one of the old French landscape painters of the Campagna in Rome, his disciples seem to adhere to the *rêverie* of a Whistler, and the result is that their canvases have a dreamy sentimentality and "artistic nothingness" about them that appeals to the true lover of art more than the weird combinations of greens and yellows so characteristic of El Greco.

If American artists—unfortunately, the Rockies with their wealth of colours and shades still await their Segantini—approach dreamland with a delicacy peculiarly their own, they do not therefore lose their sense of light. On the contrary, their great strength seems to lie in the "perpetuation of an instant," in the perpetuation of light effects with almost photographic precision. Metcalf's *White Veil*, and, above all, his *Trembling Leaves*,



T. W. DEWING THE CELLO PLAYER (THE FREER COLLECTION IN THE U.S. NATIONAL GALLERY, WASHINGTON)

are fine examples of moving, quivering light. The same can be said of Benson when he paints his daughters in the sunshine, Walter McEwen in *The Secret*, Irving Wiles when catching the effect of light on a silken gown in *The Comfortable Corner*, and last, but not least, Julius Stewart in his *Nymphs*. The latter is a forest scene—two nudes among green boughs *en plein soleil*, and the sunshine falling in brilliant patches on arms and face with a vividness and intensity that is strangely sensuous.

Remarkable is Robert McCameron's conception when he paints the *Absinthe Drinkers* in a

milky green light that reminds one forcibly of the colour of an *absinthe gomme*. A warm red light glows over Joseph de Camps's *La Penseuse*; a cold silvery blue is the key-note to Edmund Tarbell's picture of a girl sitting in a room. It is the same light, transparent and almost tangible, that made Velasquez's *Meninas* famous. The effect of soft light rippling on moving waters is seen to advantage in Dabo's fanciful landscapes and Edgar Cameron's *Dreamland*. George Hitchcock exhibits his *Madonna*. The idea of the picture is certainly original: a young Oriental girl in a white woollen robe standing in the foreground against a grove of orange trees. There is this to be said about it, however, that, though painted in broad sunlight (the violet shadows



E. C. TARBELL GIRL READING  
MUSEUM OF FINE ARTS, BOSTON, COPYRIGHT

prove it) and presumably in the East, the artist has by no means caught the peculiarly golden violet glow of the distant shores of the Mediterranean.

George Bellows is represented by one picture — *Blackwell Bridge*. This young painter is becoming more and more popular, but I cannot say that he appeals to me. His brushwork—about which there is nothing feminine—impresses one as having caused the artist exceeding labour, and in this he is diametrically opposed to either Twachtman or Childe Hassam. There is virility, however, in the touch, and in this respect he comes nearer than many to the peculiar strength of Winslow Homer's brush. This last-named artist is certainly one of the attractions at the exhibition, though he is only represented by four pictures, one of which is a marine. And what terrible effects the lonely artist can obtain with his sombre colours!

Of the lady artists, Cecilia Beaux exhibits two portraits, one of a *New England Woman* and the other of a *Girl with a Cat*. In the latter a weird effect is obtained by the similarity between the



J. H. TWACHTMAN      SPRING LANDSCAPE      HERR HUGO REISINGER, NEW YORK



WILLIAM MORRIS HUNT      MOTHER AND CHILD  
MR. E. HUNT-SLATER, WASHINGTON

eyes of the feline and the feminine—a truth that Hichens sought to prove in one of his delightful short stories. Mary Cassatt exhibits likewise two paintings, one of a *Mother and Child* and the other of a lady *At the Toilette*. The sharp contrast between a vivid green bodice and a no less vivid carmine dressing-gown gives this last picture a stamp of its own.

To be mentioned in conclusion are two pictures, an admirable still-life by William Chase, and John White Alexander's *Sunlight*. The former represents a platter of fish, and what a mine of colours the painter has seen in the upturned head of one of these fish. Even Manet could not have created a more subtle discord. As for the execution of the other picture mentioned—the portrait of a lady in pale green with two beams of sunlight cutting across the skirt—it is of the very simplest, so simple as a matter of fact that we are at a loss to know how the portrait was ever painted. Robert McCameron has a portrait of President Taft (I prefer his *Absinthe Drinkers*) and Melchers another of Ex-President Roosevelt in riding attire.





## The Bombard

By Oliver Baker

THE English leathern jug or Black Jack was often of considerable size, but there were pitchers of leather which were still more enormous. The lightness of the material and its great strength led to their dimensions being increased beyond the limits imposed on other pots by the weight of the earth or metal of which they were made. This resulted in tankards of leather holding several gallons (sometimes as many as six or eight) being made for such households or communities as could afford to pay for them. These gigantic leather jugs were known in the sixteenth and seventeenth centuries as "bombards."

The name was probably given them from some real or fancied resemblance to the larger and clumsier ordnance of those days. This idea is illustrated by a verse in the "Song in praise of the Black Jack," printed in D'Urfey's *Pills to Purge Melancholy*, a late seventeenth-century effusion, which, comparing the ease with which a jack could be cleansed to the difficulty of getting at the interior of a leather bottle, says—

"But if in a cannon-bore  
jack it had been  
From the top to the  
bottom all might  
have been clean."

The weapon known as the bombard was a cannon of large size generally, and in shape somewhat

like a mortar or howitzer, and was used chiefly for the defence of fortresses.

The term "black jack" was, after the end of the fifteenth century, the generic name for all leather pots from mugs upwards, and therefore, for the very large sizes, the names "bombard" and "black jack" were interchangeable. An instance illustrative of this occurs in the first scene of *A Jovial Crew, or the Merry Beggars*, a comedy by Richard Broome, presented at the Cock Pit in Drury Lane in 1641. In the stage directions is the following: "Enter Randal and three or four servants with a great kettle and black jacks and a Baker's Basket all empty." Whereupon Randal says: "We have unloaden the Bread Basket,

the Beefe-Kettle and the Beer Bumbards."

Though it is difficult now to realise the capacity for ale-quaffing which characterized this country when ale was the ordinary beverage of every man and woman and most of the children in it, and though doubtless the more huge jacks were useful for carrying large supplies of liquor from cellar to buttery and from buttery to hall; the bombard must, one would think, have been more valued for its imposing parade of hospitality, like big oxen roasted whole, than for real convenience or advantage. At the



BOMBARD AND LEATHER BOTTLE  
IN THE POSSESSION OF VISCOUNT POWERSCOURT

monastery at Paddington the cellarer was bound to find beer at the feasts and anniversaries in "the great tankard of twenty-five quarts." Vessels of ordinary size would do for every-day occasions, but at festivals the six gallon tankard was to be produced. Though its material is not stated, this noble pot, one feels, must have been a leathern bombard. What other could have held such a stupendous "quencher"?

So overgrown and bloated a vessel was the bombard that the word became almost synonymous with inflated swaggering and exaggeration. In this sense Ben Jonson, in his translation *Horace, his Art of Poetry*, uses "their bombard phrase and foot and half-foot words" to express the "projicit ampullas et esquipedalia verba" of the original. He also makes use of the expressions "you braved us with your bombard boasting words," and "such other bombardi-call titles" in other parts of his works. In Howell's *Letters* (1650) is the passage "He that entitles himself Most Puissant and Highest Monarch of the Turks with other such bombardi-call titles."

The leather bombard is also mentioned in Ben Jonson's masque of *Mercury Vindicated from the Alchemists*, in the passage "I am to deliver the buttery in so many firkins of aurum potable, as it delivers out bombards of bouge," "bouge" in this connection meaning an allowance of drink. Again, in the masque of *Love Restored* by the same author is the sentence "With that they knock hypocrisie o' the pate, and made room for a bombard-man that brought bouge." In a play of 1630, Nathaniel Field's *A Woman is a Weathercock*, Captain Ponts remarks of one of the characters, "She looks like a great black bombard with a pint pot waiting upon it." A ballad of the middle of the same century, *Sir John Barleycorne*, contains allusions to the same vessel, in which are puns on the military coat called a jack and the weapon known as a bombard. "Some of them

fought in a blacke Jacke, some of them in a can," and again

"Some brought jacks upon their backs  
And some with Bombards goe,  
And every man his weapon had  
Barley Corne to overthrow."

John Taylor, the Water Poet, in his *Trauels to Hamburgh* (1617), in describing the bloated figure of the Hamburg hangman, says: "Gogmagog or our English Sir John Falstaff were but shrimps to this bezzling

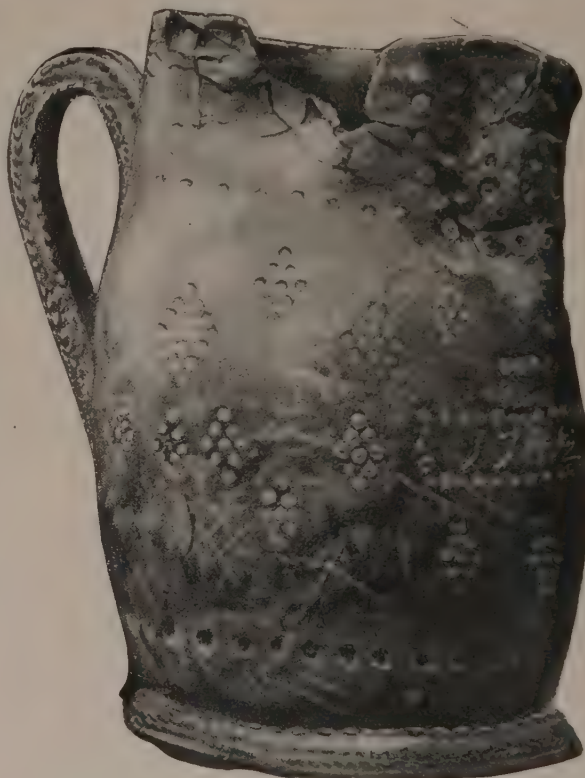
Bombard's longitude, latitude, altitude and crassitude, for he passes and surpasses the whole German multitude."

References to the bombard occur in several of the plays of Shakespeare. In the first part of *King Henry IV.*, Prince Henry, in reproaching Falstaff, describes him as "that swol'n parcel of dropsies, that huge bumbard of sack." Again, in the *Tempest*, Trinculo, in fear of an approaching storm, says: "I hear it sing i' the wind: yond' same black cloud, yond' huge one, looks like a foul bumbard that would shed his liquor." Also in *King Henry VIII.*, where the Lord Chamberlain rebukes the palace porters,

he says, "You are lazy knaves, and here ye lie, baiting of bumbards, when ye should do service."

It is curious that Taylor, the Water Poet, speaks of large leather bottles as bombards. In the "argument" to the verses he calls "Taylor's Farewell to the Tower Bottles," he gives an account of the collection of an old tax or gift to the Lieutenant of the Tower, "which guift was two blacke Leather Bottles or Bombards of Wine from euery Ship that brought Wine into the Riuer Thames."

It may be noted, while speaking of the celebrated waterman of Stuart times, that the modern phrase, "bum-boat woman," was derived from the huge leathern pitchers in which beer was supplied to soldiers. The man who served out provisions was the "bumbard man," which title, when transferred to the provision dealer among sailors, became "bum-boat woman."



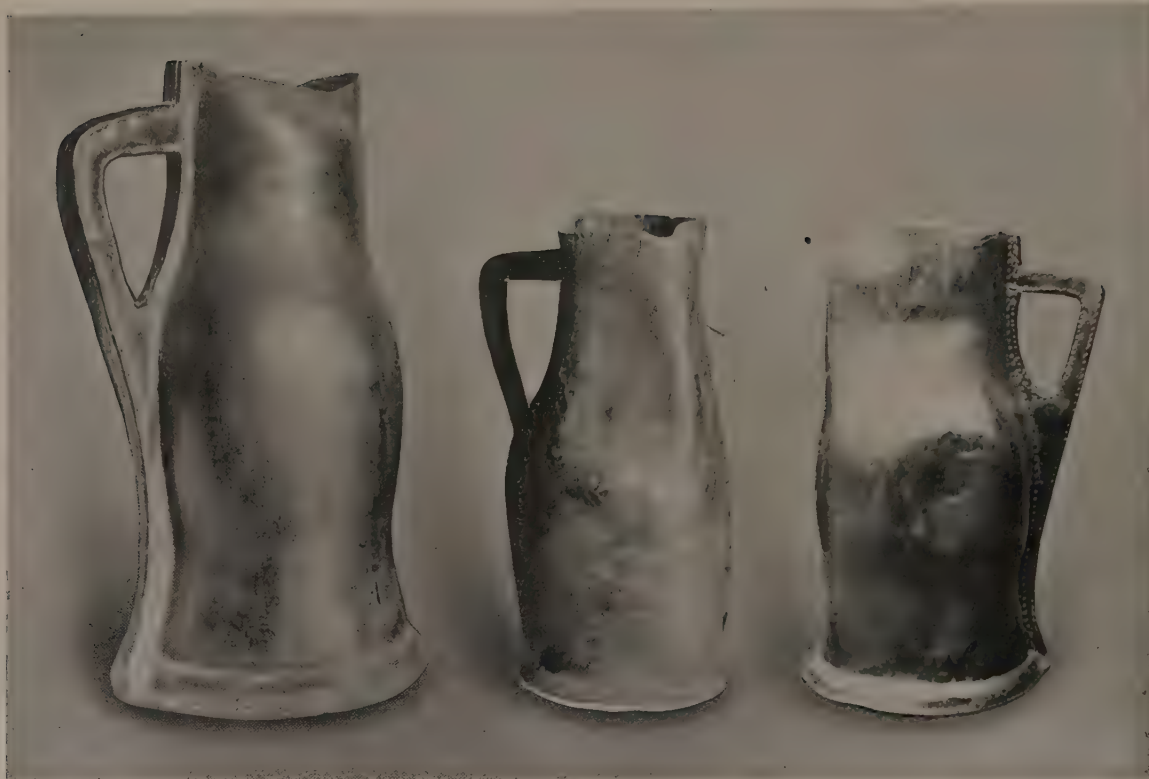
BOMBARD IN THE POSSESSION OF THE MARQUIS OF NORTHAMPTON AT COMPTON WYNYATES





FROM A DRAWING BY OLIVER BAKER, R.E.

BOMBARDS IN THE POSSESSION OF THE MARQUIS OF NORTHAMPTON AT CASTLE ASHBY



A AND B. BOMBARDS AT WROXTON ABBEY. IN THE POSSESSION OF LORD NORTH

C. BOMBARD AT CHIRK CASTLE

In Peele's *Jests* a man who served out liquor is called the "bumbort." In the seventeenth-century *Paralysed Soldier* of James Shirley occur the lines—

"His boots as wide as black jacks  
Or bumbards toss'd by the King's guards."

Named after a military weapon, the bombard was to some extent a military vessel, and was much used in serving beer to garrisons and large bodies of men. Some of the larger jacks, which are important enough to be called bombards, and which have been acquired by collectors in modern times, are stated to have come from the Tower of London. No evidence of this is forthcoming on search being made by the present custodians; but there is probably some foundation for the idea, which is one of great plausibility. A fine bombard, now at Swythamley Park, Staffordshire, was bought about fifty years ago by the late Mr. Philip L. Brocklehurst from a dealer who said he got it from the Tower at a sale of old muskets and lumber. The jack is 22 in. high, and 33½ in. round the middle.

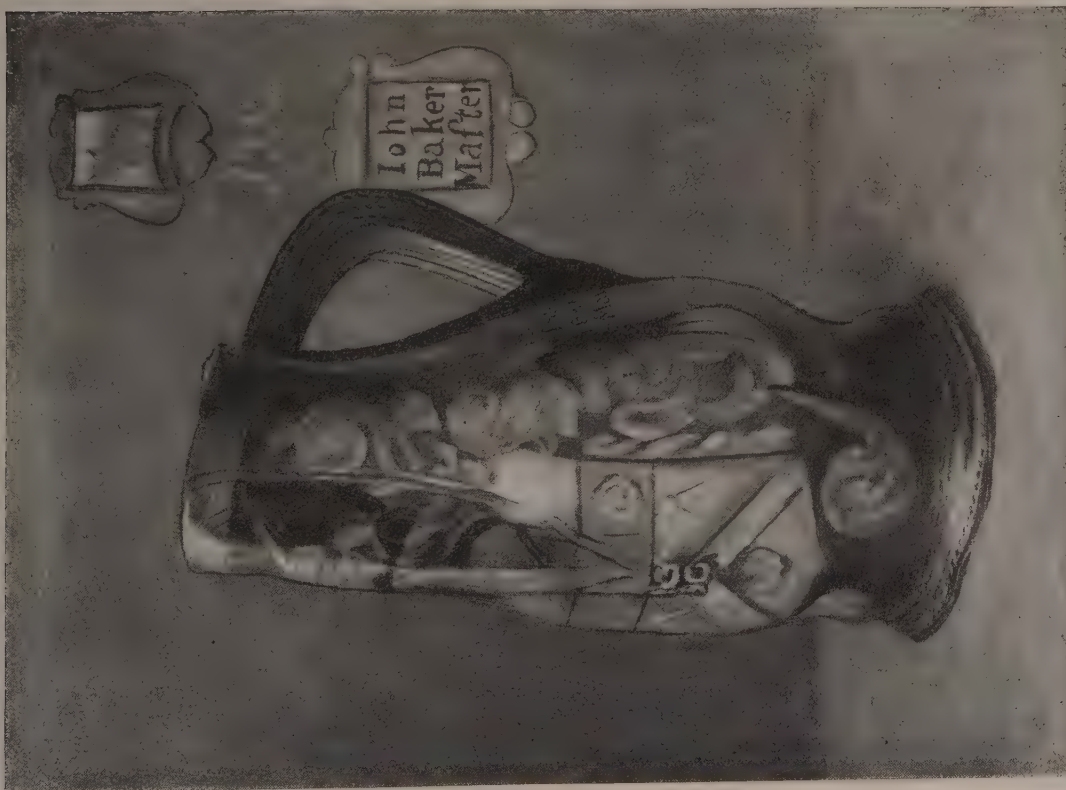
At the ancient seat of Lord Walsingham, Merton Hall, Norfolk, an immense bombard has been preserved for many years, which is said to have belonged to Queen Elizabeth. It has on the front a crown incised in the leather, on the left a letter E, and on the right an R. The jack is evidently very old, and the

letters were made while the leather was new and soft, as the edges of the incisions have curled up slightly. This right royal pitcher is 26 in. in height, 10 in. by 7½ in. at the mouth, and 13 in. across the bottom. It is certainly one of the most interesting jacks extant, not only for its grand proportions, but as being one of the earliest of undoubted credentials. It is conjectured that it may have come from Thetford, where there was a royal residence.

Thomas Heywood, writing in 1635, mentions "the great black Iacks and Bombards at the court" of Charles I., and huge pots of leather are still in existence which are judged, by dates and initials incised upon them, to have belonged to the household of that king. Most of them are stated to have come from Kensington Palace early in the last century; but however this may have been, there are in different parts of England, in public and private collections, more than a dozen great bombards which have incised on the front, with a large crown, the initials C. R. and a date.

In the Mediæval Room of the British Museum is one which is reproduced on page 116. It is 21 in. high, and was purchased in 1873, having belonged to the late Mr. J. F. Lucas, of Bentley Hall, Derbyshire. At the Royal Museum, Peel Park, Salford, is a similar bombard of the same size, and having the





BOMBARD WITH ARMS OF THE JOINERS' COMPANY OF OXFORD  
FROM A DRAWING BY OLIVER BAKER, R.E.



BOMBARD WITH THE ARMS OF THE CORDWAINERS' COMPANY OF OXFORD  
FROM A DRAWING BY OLIVER BAKER, R.E.



A. BOMBARD IN THE BRITISH MUSEUM

B AND C. BOMBARDS AT WARWICK CASTLE

same crown, date, and initials; and at Salisbury Museum another like it, except that it is 2 ft. high.

Another fine example, like the British Museum one, but 2 in. shorter, and dated 1642, is in the possession of Viscount Melville at Cotterstock Hall, Northants. On one side, near the handle, is a capital E, of which no explanation is known. Another is at Rockingham Castle, Rutland, in the collection of Mr. G. L. Watson. Another, the property of Mr. C. C. Seton, of Heath House, Shropshire, has a rim of silver with an ornamental indented edge.

At an old mansion in Cornwall, Mrs. C. Lygon Cocks has no less than eight of these great pitchers, which were said to have come from Hampton Court Palace; but I have been unable to find evidence to support this statement. Five of them are 25 in. high, and three 22 in. All have the same initials, crown, and date.

Mr. J. A. Fuller Maitland has inherited a similar old jack which has been in his family about seventy years. Its height is 22 in., and the girth at the widest part of the body 33 in.

Some huge bombards are still in existence which are believed to have been used in the household of Oliver Cromwell when Lord Protector. There is a fine example, 23 in. high, in the possession of Lord Powerscourt, which is illustrated on page 111. It has

a deep engraved border of silver round the rim, on which is the inscription: "Oliver Cromwell 1653 the Lord Protector of England, Scotland, and Ireland." On a silver embossed plate attached to the front of the jack are the arms of the Commonwealth, quarterly 1st and 4th, a cross gules (for England), 2nd azure a saltire argent (for Scotland), 3rd argent a harp (for Ireland) over all on an inescutcheon sable a lion rampant argent, Cromwell.

There are two similar bombards in the collection of Mr. H. Dent Brocklehurst at Sudeley Castle, Glos., and a similar pair are in the possession of the Earl of Wemyss. A similar one, with the addition of a motto, PAX QUÆRITUR BELLO, to the arms, is at Heath House, Salop, in the collection of Mr. C. C. Seton.

A slightly smaller one belongs to Mrs. Hoare, of Mickleton, Glos., and in a room called the Cromwell Room at Kimbolton Castle, Hunts., a seat of the Duke of Manchester, is a similar silver-mounted leather bombard.

The fact of these bombards with Cromwellian and Carolinian dates, etc., being so numerous seems to suggest that some of them may be ancient ones of plain character, which have been "worked up" to make them more saleable. I have not actually examined more than half of them, and certainly those I have





FÊTE CHAMPÊTRE

ANTOINE WATTEAU

*The National Gallery, Scotland*





## The Bombard

seen bore no apparent evidence of having being tampered with. At the same time it would be quite possible to produce the engraved silver mounts of the Cromwellian jacks, or to incise the big C. R., date, and crown of the other ones. On none of the latter (not even on the one in the British Museum) is there any sign of the leather having curled up at the edges, which it would have done to some extent if the incisions had been cut when the jacks were made. Of course this need not invalidate them, but I cannot help thinking that some of them may have come from Chelsea Hospital, where, in the middle of last century, bombards were numerous. It would be interesting to closely examine them for traces of the big C. H. that is painted on the Chelsea jacks.

Deeply interesting and redolent of history and association as these leathern vessels are which have found their way into the hands of collectors and public galleries, yet more so are those which have remained in their original homes. Even if they had no romance and picturesqueness of their own, the loveliness and venerableness of their surroundings would make the study of them a fascinating one.

Bombards exist still in a number of old English houses, and the following are a few of the more interesting instances. At Cotheridge Court, near Worcester, is an early example remembered by Mr. R. M. Berkeley to have been in daily use in the time of his grandfather. At Helmingham Hall, the Norfolk seat of Lord Tollemache, are four great

bombards with other jacks of leather, and at Stoneleigh Abbey, in Warwickshire, is a fine one with arms and crests, which is still used by the servants of Lord Leigh. At Madresfield Court, Worcestershire, a huge one, with the arms of Earl Beauchamp, hangs at the head of a row of lesser jacks.

In Warwick Castle, in that part of the vast vaulted

under-croft which has for many years been used as a servants' hall, there are two leather bombards of unusual shape, and painted with arms and crests. Being leaky and worn they are no longer used, but hang on the wall in one of the bays of the vaulting. The smaller one is 19 in. high, and emblazoned on the front are the arms of Greville impaled with others difficult to decipher, with a swan and lion rampant as supporters. Above it is a crest, and above that an earl's coronet. A



BOMBARDS AND BLACK JACKS IN THE POSSESSION OF EARL BEAUCHAMP  
AT MADRESFIELD

brass handle over the top, dated 1823, shows that it was in use till modern times.

The photographs on page 116 give an idea of their shape, but none of the arms. The taller one is 21 in. high. On the front an earl's coronet is painted, surmounted by a swan, and on each side a coronet with the Bear and Ragged Staff. A brass handle over the top, dated 1823, shows that in the nineteenth century it was still in use.

Chirk Castle, the ancestral stronghold of the Myddelton family, contains two grand old bombards, 22 in. high, which have remained there from ancient times. Another huge pair have survived in the old hall of Littlecote, near Hungerford. They boast the

exceptional proportions of 25 in. in height and 38 in. in circumference. They are quite plain like the foregoing.

At Coombe Abbey, the seat of the Earl of Craven, in the north cloister, which is part of the Cistercian monastery, are three bombards of great size, and in the Elizabethan hall of Wroxton Abbey, the Oxfordshire home of Lord North, are two more of early character. Lord Zouche, at Parham Park, Sussex, has a fine and massive old jack which stands on the table of the great hall.

A striking object in the great hall at Compton Wynyates, the celebrated Warwickshire house of the Marquis of Northampton, is a bombard of tubby and bloated figure. It is the latest with an authentic date that I have met with. The body is thickly covered with stamped patterns arranged in groups, and within a border are the initials T.M. and 1742. The round handle and less graceful contours are characteristic of the jacks made in the 18th century. The Marquis of Northampton has also three great bombards at Castle Ashby, Northants, which are painted with the arms of Compton.

At the Royal Military Hospital at Chelsea, many bombards remained in actual use till about fifteen years ago, but were being gradually replaced with tin cans. Nine of these immense leathern pitchers were in the great cellar of the old mansion which has been occupied so long by the military veterans, when I first saw them in May, 1896. Amidst such surroundings they presented with extraordinary realism such a scene as in olden times must often have been witnessed in many a collegiate or baronial cellar. This group of great bombards holding five gallons apiece, standing in dusky grandeur on the time-worn pavement with a background of ghostly pillars

and groined arches, relieved by rows of casks ranged against the walls and lighted by small casements high up in the whitewashed vault, made a scene vividly suggestive of past days and not readily to be forgotten.

I am glad to have had some part in rescuing from neglect these grand old jacks, which, at the time of my first enquiry, had been lost sight of. At one time these old vessels were much more numerous at Chelsea Hospital, but in the course of years the majority have found their way into private hands. Two, which are now at Brympton Hall, Somerset, were stated when bought by Sir Spencer Ponsonby-Fane, Bart., to have come from there, and one has distinct traces of the big C.H. in white paint. In examining three great bombards acquired by the late Sir Francis Boileau, Bart., I noticed on two of them the remains of white paint showing where the initials C.H. had been scraped off, having been induced to search for these traces by the resemblance the jacks bore to those at Chelsea. A similar resemblance is evident in two grand bombards in the collection of Mr. H. H. Edmondson, of Preston.

At Greenwich Hospital no black jacks are known to exist, but when that old palace was inhabited by naval pensioners there is every probability that beer bombards would be used there in large numbers. Sir Francis Boileau had at Ketteringham Park, Norfolk, a bombard of the enormous capacity

of 7½ gallons, which he bought in the year in which the indoor establishment for pensioners at Greenwich Hospital was broken up, from a cobbler who said he bought it at the sale of things from the great dining-hall there. In the collection of Mr. James Whitfield, of Moseley, Birmingham, is a fine bombard said to have come from Kensington Palace.



BOMBARDS FROM GREENWICH AND CHELSEA HOSPITALS, LEATHER BOTTLE AND LEATHER CUP AT KETTERINGHAM PARK, NORFOLK



# NOTES AND QUERIES.

[*The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.*]

PAINTING ATTRIBUTED TO ANDREA DEL SARTO.

MISS GIBBONS would be glad to know whether the picture of which she sends photograph, and which is attributed to Andrea del Sarto, is the work of this artist. It has been through Christie's.

PORTRAIT OF SIR WILLIAM PALLISER.

DEAR SIR,—Can any of your readers inform me of the whereabouts of a portrait in oils of the late Sir William Palliser, painted by Muller? It was sold in London in 1883-84.

Yours faithfully,  
H. B. GALLOWAY.

PORTRAITS ATTRIBUTED TO LELY.

DEAR SIR,—A friend of mine has two oil paintings of which I am sending two photographs. An expert says they are by Sir Thomas (*sic*) Lely, about 1710. They are in the old frames, and about 6 ft. by 4 ft.

I should like you to find out the family history of them, and value.

And oblige,  
ALFRED GRATTE (Newport).

The two pictures have just been cleaned, and the colouring of the lady is very fine.

"THE JUDGMENT OF PARIS."

DEAR SIR,—I see in the correspondence column of the April CONNOISSEUR MAGAZINE, on page 271, a photograph of a print, *The Judgment of Paris*, and a query on page 276, asking if any reader can give the painter and engraver of the picture. I possess the picture myself, with full margin. The painter is W. Etty, R.A., and the engraver G. W. Wass. Perhaps you will kindly let me know the value of the mezzotint which I possess.

Yours truly, S. HOLFORD.

THE HON. R. P. STANHOPE'S UNIDENTIFIED PORTRAIT.

SIR,—Perhaps the painting is of Major-General Sir Robert H. Sale, G.C.B., with the order to join



PAINTING ATTRIBUTED TO ANDREA DEL SARTO

the army on the Sutlej, being then just returned from India to England, and in the midst of enjoyment, approbation, and gratitude of his country he was re-called to India. This might be why the painting is not completed as to signing, etc. Supposing it to be a repeat order by the artist of his earlier portrait, it was left in case the gentleman might have some details altered on his return, which I am afraid he never did, as he died at the age of sixty-three on the field of Moodkee. The wearing of a wig on this occasion was perhaps to hide a severe scalp wound received at Pagoda Point. Hoping this idea may be of some assistance to you,

I remain,  
Yours respectfully,  
MIRIAM R. GREEN.

ROSAMOND'S POND.

Information desired as to present ownership of oil painting, described by Austin Dobson ("William Hogarth," 1891): "*View in St. James' Park*, belonged to S. Ireland, afterwards to Messrs. Gwennap, Colnaghi and Willett. Now in the possession of Louisa Lady Ashburton (60½ in. by 39½ in.)," p. 349. Paintings of uncertain date. At the death of the last-named owner certain pictures were sold at Christie's; the auctioneers' books show that *Rosamond's Pond* was not included in the sale. A lithograph thereof was made and published in 1840 (17¾ in. by 11¾ in.), an impression of which may be seen at Kensington Palace or in the Crace collection in the British Museum. If the above history is correct, S. Ireland possessed another picture of the same subject by the same artist, reproduced in the April number of this Magazine, from a print in *Graphic Illustrations*, vol. ii., p. 57.

H. S. BENNETT.

PICTURE BY W. DOBSON.

DEAR SIR,—You gave in your April number, p. 273, a photo of a picture you supposed to be painted by Dobson. I have an engraving by C. van Dalen

(seventeenth century), after a picture by the Dutch painter, Govert Flinck (1615-1660), which represents *Johan Maurits, Count Nassau*, surnamed The Brazilian, a nephew of William the Silent, in the costume of Magister of the Order of St. John of Jerusalem (1604-1679). Though not so clear in details the photo corresponds exactly with the engraving; therefore it seems to me the photo is after a copy, but I do not know where the original painting is.

Yours faithfully,

W. DIJCKMEESTER  
(Middelburg, Holland).

UNIDENTIFIED  
PAINTING.

DEAR SIR,—I am enclosing a photo of a picture in my possession, and shall be obliged if you will kindly publish the same in your "Notes and Queries," as I should be glad to find out the name of the painter, and about the value of the picture. The size is 30 in. by 36 in. (See page 124.)

Yours truly,  
ELIZA ANNE WOOD.

"PRINCE RUPERT."

DEAR SIR,—Can you inform me through your columns of the name and address of the person or

persons that are in search of a missing picture of *Prince Rupert*?

And oblige, yours faithfully,  
J. MITCHELL.

UNIDENTIFIED PORTRAIT.

SIR.—In THE CONNOISSEUR MAGAZINE for April, on page 255, Mr. Conway Gordon enquires about a portrait which he cannot identify. It is that of Sir John Lewis, of Ledston, to whose estates my family succeeded. My brother has the portrait of Sir John Lewis at Ledston. I should be glad to answer any inquiries about the matter.

Yours faithfully,  
GEORGE HASTINGS WHELER.

J. MCGOWAN, PUBLISHER.

DEAR SIR,—Can any reader tell me in what year J. McGowan, Great Windmill Street, Haymarket,



PORTRAIT ATTRIBUTED TO LELY



## Notes and Queries

printed *The Fables of Æsop and others*, 2 vols. illustrated, or the year this firm was in existence?

Yours, etc., D. LANGFORD.

### "THE BURIAL OF CHARLES I."

SIR,—About thirty years ago, or perhaps a little more, a picture was exhibited in the Corporation Galleries, Glasgow, which were then named the "Madellan Galleries." The subject of this picture was *The Burial of Charles I.* The coffin was being lowered into the grave by the four devoted followers and steadfast friends of the much maligned, persecuted and despoiled king and martyr. Bishop Julian is standing at the head of the grave with the open Prayer-book in his hand, but is prevented from reading the service by the interposition of a Roundhead soldier, who openly places his hand upon the book, which is, of course, an historical fact. The wife of the soldier has her hand upon her husband's breast, and entreats him not to interfere. It was a magnificent picture, and I long to see it again, and, if possible, obtain a humble copy.

Yours faithfully, ADA SCHURMER.

### THE DR. LEISHMAN SALE.

DEAR SIR,—I have a picture in my possession with the following written on the back,

*"Satyr and Nymph,*

by Cornelius Pollemburg,"

a picture of much value on old oak panel, purchased at the sale of the effects of the late Rev. Dr. Leishman, Minister of Govan. Size, 10½ in. by 13½ in. I shall be very pleased if you could let me know when Dr. Leishman's sale took place, and what price this picture brought.

I am, yours faithfully, THOS. HILL (Glasgow).

JEAN PAUL MASCARENE.

GENTLEMEN,—In 1745 or thereabouts Jean Paul Mascarene, Huguenot from Languedoc, France, became

Governor-General of Nova Scotia, and eventually died at or near Halifax, N.S.

During his somewhat strenuous life, one or more portraits of him were painted, a copy of one being now at King's College, Windsor, N.S., and a copy of a copy (?) being in possession of the Massachusetts Historical Society in Boston, Mass.

Twenty or more years ago a man claiming to own an original portrait of Mascarene was in Boston, Mass., where he endeavoured to dispose of it to some of the American descendants; but they were either not interested or thought the asking price for the portrait excessive, and he went away without effecting a sale.

At this time they have no knowledge who the man was, or whether he came from England or France, though they think the former.

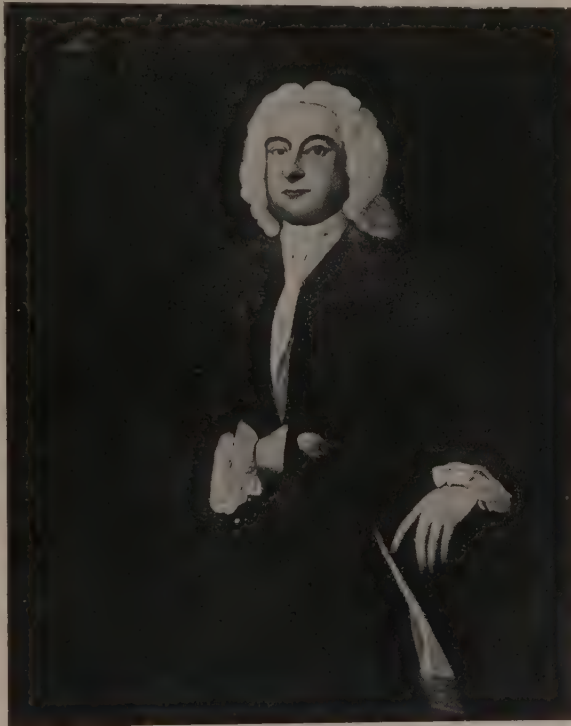
It seems entirely possible that, having been a public official of some note in the English Colonial service, there may be in existence some—so to speak—"official" portrait. I have been unable to discover anything on this side of the water other than the two copies previously mentioned,

though the presence of old Mascarene silver, and perhaps furniture, in possession of American descendants would, in a way, imply that the American heirs were the principal ones at the time of Mascarene's death, and that they, rather than European relatives, divided his personal estate. If so, any portrait at that time in America would be apt to remain here, unless it belonged to the British Government.

I judge there may be many descendants both in this country and in France; but where to look for a portrait except in England, or perhaps among the archives of Languedoc, puzzles me.

I have been advised to write *THE CONNOISSEUR MAGAZINE* about the matter, because while you may not be able to offer any helpful suggestion, yet some of your readers may possess just the information necessary to locate the painting sought for.

Very truly, E. W. B.



PORTRAIT ATTRIBUTED TO LELY

A Spurious Woffington

To the Editor of THE CONNOISSEUR MAGAZINE

Sir,—As an occasional contributor to your pages on the subject of theatrical portraiture, I crave the boon of a little space to express my earnest conviction of the spuriousness of a popularly accepted Woffington portrait. I refer to the Hogarth now in the possession of Sir Edward Tennant and for upwards of twenty years in the Tennant collection. Without any authority whatever, without so much as the excuse of a superficial

denouncing it as spurious. It fails to betray the slightest resemblance to the authentic portraits of the actress, *i.e.*, such as were engraved in her own lifetime. The true Woffington type is the Faber mezzotint after Pickering, and to this all genuine portraits (such as the pastel by Pond in the Garrick Club and the Vanloo in South Kensington) conform. In an age of scientific exactitude there should surely be more care in portrait identification.

I remain, yours faithfully,  
(Dublin).

W. J. LAWRENCE.



UNIDENTIFIED PAINTING

resemblance to well-authenticated portraits of the famous actress, this painting was exhibited at the Royal Academy in 1888 as Peg Woffington. Since that several authorities on art who might have been expected to exercise more caution have placidly accepted this bogus labelling and reproduced the portrait in their works under its erroneous title. The first offenders in this respect were Mr. Austin Dobson and Sir Walter Armstrong, who included an engraving of the canvas in their sumptuous Hogarth quarto. The portrait was subsequently reproduced under the same ascription in the *Modern Art* of Herr Julius Meier-Graafe, and in Sir Walter Armstrong's *Art in Great Britain and Ireland*.

To say that this painting represents Peg Woffington is at once a libel on the famous Irish beauty and on Hogarth. Having now for some years made a careful study of Woffington portraiture, I have no hesitation in

Ward Engravings

APROPOS of my article on the engravings of James Ward contained in the April number of THE CONNOISSEUR MAGAZINE, Mr. Joseph Bles, of Alderley Edge, writes describing a very interesting pair of proofs of *The Travellers* and *The Cottagers* included in his collection, and which are in an earlier state than any recorded in the text-books. They bear the publication line, "London, Published Nov. 27<sup>th</sup>, 1790, by W. Ward, No. 1, Warren Place, Hampstead Road, E.; at No. 2, Stephen St. Rathbone." This is three months earlier than the date "Feby. 1791," when they were transferred to T. Simpson, and issued by him from his shop in St. Paul's Churchyard. Of Mr. Bles's impressions, *The Cottagers* is taken from the plate when the margin was only partially cleaned, and *The Travellers* from the uncleaned plate. Both copies are in a virgin state, with uncut margins.—C. REGINALD GRUNDY.





A SIXTEENTH CENTURY ISPAHAN CARPET  
(In Cardinal & Harford's Collection)







IN spite of the fact that April is usually regarded as an excellent month for picture sales, and that nearly twenty were held during that month in and near London, it cannot be said that one of them was of more than commonplace interest. The first (April 2nd) to be held at Christie's included pictures and drawings "removed from 13, Stratton Street,



Piccadilly," which was the residence of the great shipping magnate, the late Sir Alfred Jones, K.C.M.G., and from numerous private collections. The only picture of any note in the Jones collection was an example of F. Roybet, *The Standard-Bearer*, on panel, 50 in. by 36 in., 360 gns. The more interesting pictures from other sources included:—J. Brett, *South Stack Light-house: the Wind athwart the Tide*, 39 in. by 72 in., exhibited at the Royal Academy, 1897, 100 gns.—at the artist's sale in 1902 this fetched 145 gns.; J. W. Godward, *The Mirror*, 59 in. by 39 in., 1893, 140 gns.; T. S. Cooper, *Two Cows and a Flock of Sheep in a Meadow*, 29 in. by 41 in., 1858, 115 gns.; A. C. Gow, *Mrs. Baddeley at the Pantheon*, 30 in. by 47 in., 1875, 180 gns.; Erskine Nicol, *Waitin' for the Praties*, 14 in. by 20 in., 105 gns. The sale of the late Mr. R. Hannah (April 4th) included several of his pictures which had appeared at the Royal Academy.

The late Mr. J. E. Fordham's sale on April 9th apparently included the residue of his collection left over from the two previous sales of April 27th, 1901, and March 28th, 1908. There were some interesting drawings: J. S. Cotman, *Antwerp*, 17 in. by 12 in., 1830, 80 gns.; J. Crome, *Woody River Scene with a Boat*, 20 in. by 17 in., 110 gns.; C. Fielding, *Highland Landscape*, with figures and cattle in the foreground, 12 in. by 16 in., 1850, 285 gns.; A. W. Hunt, *The Jungfrau from Murren*, 13 in. by 19 in., 150 gns.; G. J. J. Van Os, *Flowers in a Jar*, 16 in. by 12 in., 80 gns.; T. M. Richardson, *Como*, 17 in. by 24 in., 1852, 76 gns.;

G. F. Robson, *Loch Katrine*, 29 in. by 48 in., 70 gns.; P. De Wint, *Pull's Ferry and Water-gate, Norwich*, 11 in. by 18 in., 240 gns.; and A. Van Ostade, *Interior of a Cabaret with Figures*, 6 in. by 9 in., signed and dated 1673, 400 gns. The pictures included an important and interesting example of J. Crome, *View on the River Wensum at Thorpe, Norwich*, with two boys on the left preparing to bathe, a group of trees in the centre, with buildings beyond, on panel, 18 in. by 13 in., 450 gns.—this was in the Dawson Turner sale of 1852, when it realised only 31 gns.; W. Van Mieris, *The Poulterer's Shop*, on panel, 15 in. by 12 in., signed and dated 1726, 140 gns.—this picture figures in the Supplement to Smith's *Catalogue*, 1842, No. 64; P. Nasmyth, *Woody Landscape*, with an old cottage on the right, a peasant woman hanging out clothes, a thatched barn on the left, on panel, 11 in. by 15 in., 1828, 345 gns.; and W. Van de Velde, *Vessels in a Calm*, on panel, 12 in. by 12 in., described in Smith's *Catalogue*, 1835, vol. vi., No. 255, and formerly in the collection of the Right Hon. Pole-Carew, 380 gns. The Fordham collection of 129 lots realised £4,649 5s. From another source there was a picture by B. W. Leader, *The Sands of Aberdovey*, 43 in. by 71 in., 1888, 215 gns.

Messrs. Holcombe, Betts & Co. sold on April 13th, at The Grange, Kilburn, the collection of the late Mr. J. W. Peters, the only important picture being a *Portrait of the Countess of Aldborough*, attributed to Sir Thomas Lawrence, 75 in. by 58 in., 405 gns. On the same day, Messrs. Debenham, Tewson & Co. sold the oil paintings at 74, Holland Park, among which were the following: G. Cole, *Landscape*, with sheep and shepherd, 48 in. by 34 in., £90; B. W. Leader, *Sunset, Head of Derwent Water*, 58 in. by 34 in., 1869, £200; Vicat Cole, *Holm-bury Common*, 39 in. by 25 in., £140; and a pair by T. Sidney Cooper, both 35 in. by 23 in., painted in 1870, *A Summer Afternoon* and *Sheep on the Cliffs of Dover*, £255. On April 15th, Messrs. Sotheby sold the collection of Mrs. C. Wylie, of Church Street, Chelsea, exclusively of a theatrical character, the only important lot being a *Portrait of Mrs. Siddons* in a white dress, ascribed to Gainsborough, £100.

On April 16th, Messrs. Christie sold the collection of

modern pictures and drawings of the late Mr. George Frederick (Fenton) Smith, of Cromwell Lodge, Putney Hill, among which were many drawings, notably: T. Collier, *A Moorland Stream*, 23 in. by 35 in., 1878, 180 gns.; D. Cox, *A Common Scene*, with peasant women on a rustic bridge, 16 in. by 23 in., 210 gns.; and *Hay-making*, 6 in. by 9 in., 65 gns.; Copley Fielding, *Loch Etive*, 7 in. by 10 in., 1853, 135 gns.; J. Holland, *View in Venice*, 11 in. by 17 in., 1844, 85 gns.; Sir J. E. Millais, *The Love Letter*, 5 in. by 3 in., 1863, exhibited at the Guildhall, 1896, 52 gns.; E. M. Wimperis, *A Windy Day*, 18 in. by 28 in., 1880, 100 gns.; over two dozen by P. De Wint, including: *In the Wheatfield*, 98 gns.; *Cross Deep, Twickenham*, 9 in. by 17 in., 130 gns.; and *Randall's Mill, Nine Elms*, 10 in. by 15 in., 100 gns. Pictures: T. S. Cooper, *Four Cows and Four Sheep on a Bank*, 29 in. by 42 in., 1872, 145 gns.; Walter Hunt, *The Dog in the Manger*, 23 in. by 35 in., 1885, 135 gns.; and *The Fly in the Milk*, 27 in. by 35 in., 1885, 70 gns.; and Van Leyden, *The Crucifixion*, on panel, 19 in. by 15 in., 95 gns. Mrs. Bostock's collection on the following Monday (April 18th) included a picture catalogued as by Terburg, but considered by some to be the work of Ochterveldt, *An Interior, with a Lady Seated playing a Guitar*, a boy with a dog at her side, 20 in. by 18 in., 132 gns.

A number of interesting drawings and pictures were included in the sale of the collection of the late Mr. J. Vavasour, C.B., of Blackheath and Kilverstone Hall, Thetford (April 23rd), to which were added various other properties. Most of the works were purchased upwards of a quarter of a century ago, and it is almost needless to add that the prices now paid were, for the most part, far below those of former times. The fluctuations—to take an extreme case—varied from 500 gns. in 1875 and 135 gns. in 1886 to 34 gns. in 1910 for Sir F. W. Burton's drawing *Yelitzta*, whilst some of the others are indicated below. Drawings: H. Allingham, *The Lady of the Manor*, 14 in. by 19 in., 1880, 125 gns. (Cosier sale, 1887, 210 gns.); two by Copley Fielding, *The Bay of Naples*, 25 in. by 39 in., 360 gns. (Leech, 1887, 280 gns.); and *Loch Achray*, 11 in. by 16 in., 1840, 290 gns. (Sumner, 1885, 255 gns.); Birket Foster, *Gretna Bridge, Yorkshire*, 10 in. by 15 in., 120 gns. (Sibeth, 1884, 88 gns.); Carl Haag, *Allāhu Akbar: God is most Great*, 16 in. by 34 in., 1873, 70 gns. (Sibeth, 570 gns.); W. Hunt, *Purple and White Grapes and a Sprig of Holly*, 9 in. by 13 in., 65 gns. (Sibeth, 355 gns.); and two by J. M. W. Turner, *Florence*, 12 in. by 19 in., engraved by E. Goodall in *The Keepsake*, 1827, 750 gns.; and *Off Holy Island*, 6 in. by 9 in., 170 gns. (Austen, 1889, 205 gns.). The pictures included: Vicat Cole, *View in Surrey*, peasants and donkeys in a sand-pit, on panel, 13 in. by 19 in., 125 gns. (Teesdale, 1886, 850 gns.); a companion pair by E. W. Cooke, *The Piazzetta, Venice*, with the library, the cathedral of St. Mark's, the Doge's palace, and the San Teodoro column, 31 in. by 26 in., 75 gns. (Bolckow, 1888, 600 gns.); and *The Piazzetta, Venice*, with the Campanile, the Doge's palace, and the lion column, 60 gns. (Bolckow,

600 gns.); B. W. Leader, *Autumn Evening in the Valley of the Lledr*, 40 in. by 65 in., 1867, 160 gns.; W. Muller, *Gillingham Church*, 29 in. by 24 in., 1841, 365 gns. (Seely, 1886, 705 gns.); and P. Nasmyth, *Leigh Woods*, 27 in. by 39 in., 1830, 1,550 gns. (Northwick, 1859, £710). Pictures by continental artists: Rosa Bonheur, *The Royal Mule*, 12 in. by 10 in., 52 gns. (Addington, 1886, 290 gns.); two by L. Deutsch, *Reading the News*, on panel, 21 in. by 25 in., 225 gns. (Arnot, 1900, 515 gns.); and *An Amateur*, on panel, 23 in. by 16 in., exhibited at the Guildhall, 1898, 90 gns. (Turner, 1903, 260 gns.); and A. Cuyt, *Landscape*, evening effect, peasants and cattle in the foreground, on panel, 17 in. by 21 in., 270 gns.

The family portraits sold by Mr. John Baylay, of Kidbrook Grove, Blackheath, included six by J. Northcote: *Miss Harriet F. Baylay*, in white dress and straw hat, standing in a landscape, carrying a basket and chicken, a hen and brood of chickens on the ground near her, 49 in. by 39 in., exhibited at the Royal Academy, 1798, and engraved in that year by S. W. Reynolds as *Innocent Affection*, 300 gns.—Northcote received 20 gns. for painting this portrait; *W. F. Baylay, Fellow Commoner of Emmanuel College, Cambridge*, in dark dress and gown, by a table, 49 in. by 39 in., 105 gns.; *Miss Sarah Foster, sister of Mrs. Richard Baylay*, in pink dress covered with laces, 29 in. by 24 in., 450 gns.; *Master Harry Baylay*, in white frock with blue sash, seated with a dog, 35 in. by 27 in., 40 gns.; *Edward Rogers*, in dark dress with white lace collar, 30 in. by 24 in., 30 gns.; and *Mrs. Arminel Foster*, in blue dress with white fichu and cap, 29 in. by 24 in., 23 gns. From other sources there were the following pictures:—Two by W. Shayer, Sen., *The Village Inn*, 27 in. by 35 in., 1835, 110 gns.; and *The Fisherman's Home*, 27 in. by 35 in., 100 gns.; D. Farquharson, *Aberfeldy*, 47 in. by 71 in., 1891-2, 90 gns.; Sam Bough, *Oak Trees Breaking into Leaf, Cadzow Forest*, 15 in. by 23 in., 1858, 115 gns.; E. Crofts, *Unwelcome Visitors*, 33 in. by 25 in., 1894, 100 gns.; and among the old pictures, "the property of a gentleman," there were: C. Amberger, *Portrait of Sebastian Munster, the Scholar* (1489-1552), in black dress trimmed with fur and black cap, 21 in. by 16 in., 150 gns.; another portrait, dated 1552, of Munster by the same artist, is in the Berlin Gallery; Hals, *Portrait of a Gentleman* in black coat with white linen collar, on panel, 12 in. by 9 in., 200 gns.; F. Van Mieris, *Lady in Red Cloak Seated at a Table*, a cavalier beyond her offering a plate of oysters, on panel, 10 in. by 9 in., 270 gns.; a portrait catalogued as by J. M. Molenaer, but believed to be the work of a much greater artist, *A Youth in Brown Dress Playing a Violin*, on panel, 16 in. by 13 in., 1,100 gns.; A. Van Ostade, *Old Peasant Woman at a Doorway*, on panel, 10 in. by 8 in., 100 gns.; two by G. B. Tiepolo, *Adoration of the Magi*, 23 in. by 18 in., 700 gns.; and a design for a ceiling with female figures and cupids, oval, 13 in. by 17 in., 120 gns. (Sellar sale, 1894, 29 gns.); P. De Vlieger, *Fishermen and Boats at a Landing Stage*, on panel, 18 in. by 27 in., 100 gns.; and E. De Witte, *Interior of a Church, with a Preacher and Congregation*, 23 in. by 17 in., signed and dated 1682, 105 gns.

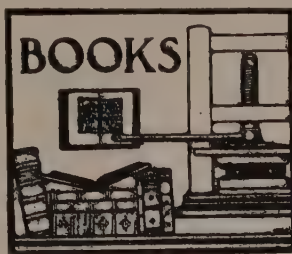


## In the Sale Room

The concluding sale of the month (30th) consisted of the choice collection of modern pictures formed by Mr. John Maddocks, of Heath Royal, Putney Heath, a well-known art patron, and one of the earliest friends of the late J. Charles. Mr. Maddocks bought nearly all his pictures direct from the artists, and the sale was now entirely without reserve. The 123 lots realised the excellent total of £7,477 11s. 6d. The chief interest centred in the J. S. Sargent, *Portrait of a Young Girl*—rumoured to be the granddaughter of the collector—in white dress, seated in an armchair, and appropriately called "Expectancy," 39 in. by 33 in.—this picture, which realised 480 gns., is the fourth example of Mr. Sargent's work to appear at Christie's. There was nothing of a sensational nature about the other prices, but it was generally considered that the collection sold well.

The more important pictures included twenty-three examples of the late James Charles, who died at a comparatively early age in August, 1906; but only two reached three figures: *Haymaking*, a hayfield with two peasant women raking over the hay, two men loading a cart beyond, 29 in. by 48 in., exhibited at Burlington House, 1907, 300 gns.; and *Feeding the Chickens*, 17 in. by 14 in., 140 gns. Seven examples of G. Clausen included *The Orchard*, 19 in. by 29 in., 1881, 70 gns.; six by Mark Fisher included *Cattle Grazing by a Lane*, 17 in. by 25 in., 75 gns.; E. J. Gregory, *Down on the River*, 11 in. by 17 in., 100 gns.; nine by J. Buxton Knight included three which ran into three figures: *Yalding Bridge*, 22 in. by 48 in., 155 gns.; *Poole Harbour*, 23 in. by 35 in., 1889, 160 gns.; and *The Estuary, Poole Harbour*, 23 in. by 35 in., 1888, 140 gns.; H. H. La Thangue, *The Artist in his Studio*, 30 in. by 21 in., exhibited at the New Gallery, 1890, 115 gns.; and *Ice Cream*, a lady in white dress with a yellow scarf, seated, 42 in. by 27 in., 90 gns.; W. Orpen, *Un Amer-Curaçoa*, 14 in. by 20 in., 55 gns.; J. R. Reid, *Washing Day*, a group of peasant women and children in front of some cottages at the bend of a river, 35 in. by 47 in., exhibited at the Grosvenor Gallery, 1899, 70 gns.; L. P. Smythe, *The Field of the Cloth of Gold*, 35 in. by 71 in., exhibited at the Royal Academy, 1884, 115 gns.; P. W. Steer, *Pansies*, 30 in. by 25 in., 1902, exhibited at the Franco-British Exhibition, 1908, 140 gns.; and *Lisette*, on panel, oval, 19 in. by 14 in., 1902, 82 gns.; ten by E. Stott, including *The Bathers*, 25 in. by 38 in., exhibited at Munich, 1891, and the New Gallery, 1892, 240 gns.; *Changing Pastures*, 27 in. by 33 in., 130 gns.; *The Horse Pond*, 23 in. by 28 in., 225 gns.; and *The Labourer's Cottage*, supper time, 100 gns.; Emile Claus, *Robbers among the Corn*, 36 in. by 67 in., 160 gns.; E. Dinet, *Le Fils d'un Saint Mirabeth Porté en Triomphe par le Foule*, 34 in. by 36 in., exhibited at the New Salon, Paris, 1901, 115 gns.; Jean Geoffroy, *Le Lavabo*, 38 in. by 52 in., exhibited at the Salon, 1888, and at the Royal Academy, 1890, 130 gns.; H. Morisset, *A Fond Mother*, 20 in. by 25 in., exhibited at the New Salon, 1901, 100 gns.; and J. F. Raffaelli, *Les Maisons au Nord de l'Eau*, 25 in. by 31 in., exhibited at the New Salon, 1904, 85 gns.

THE sales held during April were not numerous, nor were they exceptionally important. On the 5th and following day Messrs.



Puttick & Simpson dispersed the library of the late Mr. W. H. Richardson, of Lansdowne Place, W.C., and some other properties derived from various sources, the 659 lots in the catalogue realising £765,

of which about two-thirds was obtained on the second day, when a number of books of very considerable importance were disposed of. Thus, *The Rambler's Magazine, or the Annals of Gallantry, Glee, Pleasure, and the Bon Ton*, 8 vols., 8vo, 1783-90, with another magazine bearing the same first title, but published in 1824, together 9 vols., realised £19 5s. (hf. cf.); *Scenes from the Life of Nickleby Married*, by "Guess," with full-page etchings by "Quiz," a very rare publication, especially when in the original 22 parts in 18, as in this instance, John Williams, 1840, £16; Shelley's *St. Irvyne, or The Rosicrucian*, 1811, 8vo, £28 (mor. ex.); the same author's *Prometheus Unbound*, 1820, 8vo, £3 10s. (mor. ex.); a work relating to the American Indians, entitled *Surprising Account of the Captivity and Escape of Philip McDonald and Alexander McLeod*, printed at Keene, New Hampshire, in 1794, £13 (unbd.); an original manuscript, *French-Huron Lexicon*, on 270 pages, 4to, written about the year 1663 by Father Chaumonot, a Jesuit missionary, £60; and Ashbee's *Index Librorum Prohibitorum*, 3 vols., 1877-85, 4to, £14 (hf. mor.). The manuscript Lexicon above alluded to was seen in the same rooms on February 7th last, when it was bought in at £190, the disparity in the prices being thus very marked. The fact is that manuscripts being essentially unique cannot be valued with any pretensions to accuracy. They are worth more or less within wide limits according to the demand there happens to be for them at the time, as evidenced by the commissions held by the book-sellers.

The library of Mr. Alfred Trapnell, of Bournemouth, which was sold at Sotheby's on April 6th, was of a classical character, English and Latin works of that nature being about equally represented. The catalogue contained 195 "lots," and the amount realised was £963, this disclosing a very good average indeed. Taking the books in alphabetical order under the names of their authors or by their titles, as the case may be, we come first of all to Boccaccio's *Tragedies of all such Princes as fell from theyr Estates throughe the Mutabilitie of Fortune*, printed by John Wayland without date (but 1558), folio, £16 10s. (mor.). The peculiarity of this book is that it seems to have come from two distinct presses, the same feature being noticeable in Wayland's dated edition of 1558. Bullein's *Bulwarke of Defence*, 1579, folio, realised £5 5s. (old cf.); the first edition of *Coryat's Crudities*, 1611, 4to, £22 10s. (mor. ex., a leaf

defective); the *Vita et Sententiæ* of Diogenes Laertius, printed by Jenson, of Venice, in 1475, folio, £18 (oak bds.); Fuchs's *Commentaires de l'Hystoire des Plantes*, 1549, folio, bound by Hagué, of Brussels, in imitation of the bindings of Henri II. and Diane de Poitiers, £13 15s. (cf. ex.); *Horatii Opera*, the first or "post est" edition, engraved throughout by John Pine, 2 vols., 1733-37, 8vo, £19 (bds., backs wanting); the *Missale Saltzeburgensis*, printed at Venice in 1515, folio, £12 (orig. stamped pigskin); the *Missale Benedictine Religionis Monachorum Cenobii Mellicensis*, printed at Nuremberg without date (but 1490), folio, £21 10s. (sheep, slightly defective); and Strabo's *Rerum Geographicarum Libri*, 1472, folio, £15 10s. (vell., uncut). This was printed at Venice by Vindelin, though the only indication of this is contained in the following lines:—

"Nunc antenorei viden penates;  
Impressos digitis videlianis."

Though the Latin is of the dog variety, it serves its turn, as does also the "post est" referred to in connection with the "Opera" of Horace above-mentioned. The word ought to be "potest," and the expression in which it occurs is found on the medal at page 108 of the second volume. If this reads "Cæsar tribun post est," then the work belongs to the first issue of the first edition, and is valued accordingly, for this mistake has earned for itself many friends.

Though Mr. Trapnell's library contained many important books, in fact all answered that description in a greater or lesser degree, the *Hora* and service books, in manuscript or in print, attracted the most attention. The best of these was the exceedingly scarce *Book of Hours*, printed by Pigouchet, of Paris, in 1493, with the almanack running from 1488 to 1508. The large and small woodcuts, some fifty-seven in number, were all painted, and that, of course, was not in favour of the book, which, nevertheless, realised £58 (old cf., with clasps). It is, however, very little use giving the prices realised for books of this class without at the same time describing them very minutely, or, in other words, collating them, and to do this in each instance would entail an immense amount of space. Suffice it to say, that the proper collation of service books is a science in itself, the manuscripts being much more complicated and variable than the printed books, though even they follow a natural order which the scribe would respect unless he had reasons for doing otherwise. As, however, these reasons seem to have been very arbitrary in many cases, and seldom apparent, it is not surprising that each manuscript of the kind under discussion has to be regarded as a law unto itself, and that although much has been written from time to time on the subject, little result has been obtained. Mr. Lang cites a number of rules in *The Library*, and these are the most clear and concise that the ordinary reader is likely to meet with. To these rules an addition may be made, and it is this: If a manuscript service book of the fifteenth century or earlier appears to be perfect by reason of the continuity of its catchwords or signatures, then it must be assumed

to be perfect until the contrary is shown. The mere fact of the scribe having apparently left something out which usually appears in similar books of about the same period proves nothing, for he may have had his reasons.

The *Diary of George Bubb Dodington, Baron of Melcombe Regis*, though described by a reviewer of his day as being "an admirable picture of himself, and an instructive lesson to future statesmen," is of little interest to this generation, and it is not very surprising that the original autograph manuscript in eight foolscap notebooks should realise no more than £13. The sale took place on April 14th, Messrs. Hodgson pointing out in their catalogue that it was from this manuscript that the original edition of the diary was printed and published in 1784 under the editorship of Henry Penruddocke Wyndham, nephew of the Thomas Wyndham, to whom Dodington left his papers. The diary was not, however, printed entire, there being many omissions of considerable interest, several relating to naval, military, and other affairs in North America, visits from Fielding, the novelist, and other domestic incidents thought at the time to be of little importance, or at any rate not germane to the special object which the publication of the diary was intended to promote. It covers a period bounded by March 8th, 1748-9, and February 9th, 1761, and it may be mentioned that the first printed edition of 1784 contains passages which appear in the manuscript, but were afterwards suppressed. On April 13th and 14th Messrs. Sotheby disposed of the library of the Baroness von Colberg, of Rome, that of Mr. S. Middleton, of Dublin, and a number of other properties, the whole being, for Sotheby's, of comparatively little account so far as the prices realised were concerned, though interesting enough from the point of view of the average bookman, who might have obtained many useful bargains, as perhaps indeed he did. It is not, however, necessary to say very much about this sale here, and the following prices may just be noted:—Shelley's *Queen Mab*, 1st ed., 1813, 8vo, £5 10s. (roan, uncut, wanting title and dedication, and imprint on last leaf cut away); Jami's *Salâman and Absal*, translated by Fitzgerald, 1856, £5 (mor., t.e.g.); Alken's *Tutor's Assistant*, with six coloured plates, 1823, oblong folio, £4 8s. (orig. bds.); *Good Dinners, dressed by W. Heath*, nine coloured plates, 1824, oblong folio, £4 15s. (orig. bds.); Smith's *British Mezzotinto Portraits*, complete, 4 parts in 5 vols., 8vo, 1878-83, £16 5s. (uncut); *Probert's History of Miniature Art*, 1887, roy. 4to, £5 15s. (uncut); Gray's *Storehouse of Brevitie in Workes of Arithmetick*, 1577, 8vo, £5 5s. (orig. cf.); *Shakespeare's Works*, 7 vols., 8vo, 1709-10, the first small edition and the first with plates, £13 (orig. cf.); *Æsop's Fables*, 2 vols., 1793, impl. 8vo, Stockdale's edition with plates by Blake, £5 10s. (orig. bds.); *Analysis of the Hunting Field*, 1846, oblong 8vo, £17 5s. (orig. cl.); *Coryat's Crudities*, 1st ed., 1611, 4to, £16 (mor. ex., damaged and soiled); the first collected edition of the *Works of King James I.*, 1616, folio, £6 15s. (vell.); and Constable's *Subjects of Landscape Scenery*, no date (but 1832), folio, £18 (mor. super. ex.).



## In the Sale Room

The total amount realised at this sale was £1,195 for the 707 lots disclosed by the catalogue.

A very good instance of the present marketable position of the majority of the Kelmescott Press books is afforded by Tennyson's *Maud*, 1893, 8vo, a copy of which in its original vellum binding with silk ties realised £1 15s. at Messrs. Puttick & Simpson's on April 14th. Ten years ago the price stood at £3 10s., and this affords at least an idea of the decline which has taken place in the meantime. *Reynard the Fox*, once priced at £6 15s. or £7, now stands at about £3 5s., and the *Poems of Shakespeare* has fallen from £15 to about £4 4s., a more marked depreciation still. Fashion alone has modulated these prices, for the Kelmescott books can never be reproduced in our time, since the wood-blocks were, after the death of Mr. Morris, sent to the British Museum and accepted with the condition that they should not be reproduced or printed from for the space of a hundred years. As there is not much to chronicle with respect to this sale of April 14th, it may perhaps be as well to mention other prices realised for Kelmescott books, giving in parentheses the sums they used to sell for when they were in the height of their glory, that is to say in July, 1899:—*The Recuyell of the Historyes of Troye*, 2 vols., 4to, 1892, £5 10s. (£7 17s. 6d.); *The Water of the Wondrous Isles*, 1897, 4to, £3 7s. 6d. (£6 12s. 6d.); *The Life and Death of Jason*, 1895, 4to, £4 17s. 6d. (£15 5s.); *The Well at the World's End*, 1896, 4to, £3 17s. 6d. (£12); *Sigurd the Valsung and the Fall of the Niblungs*, 1898, sm. folio, £7 5s. (£19); and *The Works of Chaucer*, 1896, folio, £60 (£58 10s.). This last-named work had, however, been finely rebound by Mr. Cobden-Sanderson in white pigskin, with blind tooled border of ivy leaves and centre panel ornamented with roses and pomegranates, gilt on the rough with wrought-metal clasps, and the amount realised (£60) is thus accounted for. The present market value of an ordinary copy, as issued, is about £42, so that the Chaucer has, comparatively speaking, held its own in an unusual degree. Among other books sold on this occasion were Shelley's *The Cenci*, 1819, 8vo, £11 (mor. ex.); Sir Seymour Haden's *Etudes à l'Eau-Forte*, 1866, folio, £173 5s.; and Van Ysendyck's *Specimens of Art connected with Architecture in the Netherlands*, in 10 portfolios, 1880-89, £21.

Music scores and works generally, whether printed or in manuscript, are almost always difficult to value. There are exceptions, such, for example, as the well-known Histories by Burney and Hawkins; but taking works of this class as a whole, a great deal of latitude has invariably to be allowed when estimating the position they hold from the point of view of their price in the market. On April 18th Messrs. Puttick and Simpson sold part of the musical libraries of Mr. S. Berger, the hon. sec. to the Philharmonic Society, and of the late Mr. F. G. Edwards, at one time editor of the *Musical Times*. The sums realised were never large, but they were, nevertheless, instructive, and we mention some of them accordingly. *The Proceedings of the Musical Association* from the commencement in 1874 to 1909, complete in

35 vols., realised £5 10s. (hf. cf. and boards); *The Catalogue of Manuscript Music in the British Museum*, 3 vols., 1906-9, 8vo, £1 14s. (cl.); Mendelssohn's *Elijah*, a proof copy of the Vocal Score, with some alterations in the composer's own hand, £2 12s. 6d.; Fuller & Maitland's *Fitzwilliam Virginal Book*, 2 vols., £2 17s. 6d. (hf. mor.); the first edition of Book I. of Mendelssohn's *Songs without Words*, with the second book containing *Copies of Letters from William Bartholomew to Mendelssohn on the translation of Elijah*, £2; Handel's *Suites de Pieces pour le Clavecin*, vol. i. (1720), 4to, £6 (one page damaged); and the original MS. score sheets used by the soloists and others at the first performance of *Elijah* at the Birmingham Festival in 1846, £9 5s., rather a small sum, one might have thought, for such a collection, though the value cannot really be estimated, except within very wide limits, as previously suggested. It is indeed, in the case of such works as these, entirely arbitrary.

Many old play-goers attended at Sotheby's on April 20th and 21st, when the collections of the late Mr. Lionel Brough were brought to the hammer. These collections comprised theatrical and other portraits, water-colour drawings, oil paintings, theatrical relics and books, these last being of a general character, though the Drama was strongly represented, as might well be supposed. Ackermann's *Microcosm of London*, 3 vols., 1808, 4to, was bought by Mr. Fred Terry for £20 (hf. mor., t.e.g.); and a manuscript play, entitled *Animal Magnetism*, in the handwriting of Mrs. Inchbald, for £2 4s. There was really nothing else worth mentioning in detail from the very limited point of view we are compelled to take in this column of the various sales as they arise, but that very many of the books which the genial actor had delighted to gather round him were bought by personal friends *in memoriam* there can be no shadow of doubt. It was this which invested the sale with an interest which under ordinary conditions would have been entirely absent, and that similar interest for a similar reason is not infrequently taken speaks well for very many who, putting aside all other considerations, strive to acquire things, whatever they may be, which, sanctified by old associations, carry with them memories of an intercourse relegated to other days by the passing of time and circumstance.

The remainder of the month of April witnessed two sales at Hodgson's and one at Sotheby's, and at these a number of very important books changed hands. On the 21st Messrs. Hodgson sold for £67 a copy of the first edition of *The Vicar of Wakefield*, 2 vols., 1766, 8vo, printed, of course, at Salisbury. It was in old calf, fairly tall and in clean condition, with the exception of the first and last leaves, the margins of which were stained by the leather of the binding. A complete set of Gardiner's *History of England*, the original Library editions, 17 vols., 1863-1903, 8vo, realised £24 10s. (orig. cl.); Keats's *Lamia, Isabella, The Eve of St. Agnes and other Poems*, 1820, 8vo, £42 (orig. bds., with label); and Blake's *Songs of Innocence*, consisting of title and 26 coloured plates, printed on one side of the leaf, 1789,

8vo, £47 (old russ., with 2 coloured plates by Blake added). It is worthy of mention that Blake's *Songs of Innocence and of Experience* comprises two distinct works, containing (with title) 27 plates each, and published in 1789 and 1794 respectively, and that the two together, engraved and coloured on 54 leaves, realised as much as £216 in June, 1902. That copy bore the signature of H. W. Phillips, the painter, to whom it was given by Blake, and may be thought to have been highly valued on that account. Be that as it may, the Earl of Crewe's example realised more still in March, 1903, when £300 was placed to its credit. *Muir's Facsimiles*, 2 vols., 1885, 4to, are worth from £9 to £10.

Among the other books sold during the last days of April were the following, which, for one reason or another, are also worthy of special mention:—Richardson's *Studies from Old English Mansions*, the four series complete, 4 vols., 1841-8, impl. folio, £8 10s. (hf. mor.); *Romances, Mises en Musique*, by Hortense Beauharnais, mother of Napoleon III., privately printed in 1813, oblong 4to, £10 10s. (mor., crowned "H" on the sides); McKenny and Hall's *History of the Indian Tribes of North America*, 3 vols., 1848, 8vo, £5 (hf. mor.); Coleridge's *Poems*, printed apparently in 1798 on 16 leaves, 8vo, including title, and containing "Fears in Solitude," "France, an Ode," and "Frost at Midnight," £3 (orig. grey wrappers); *The Oxford and Cambridge Magazine*, 1856, 8vo, £5 (cf. ex.); Meyer's *Illustrations of British Land and Water Birds*, 4 vols., n.d., 4to, £15 5s. (hf. mor.); Suckling's *History of Suffolk*, 2 vols., 1846-8, £6 (bds.); Gould's *Birds of New Guinea*, 5 vols., 1875-88, folio, £39 (hf. mor. ex.); and the same author's *Birds of Great Britain*, 5 vols., 1873, £34 (hf. mor. ex.); Smollett's *Adventures of an Atom*, 2 vols., 1769, £12 5s. (orig. grey wrappers); the *Biblia Sacra Polyglotta*, known as the "Complutensian Polyglot," 6 vols., 1514-17, folio, £59 (cf., three leaves repaired and others stained); *Shakespeare's Second Folio*, 1632, £60 (mor. ex., verses mounted, title and last leaf repaired, and some words or letters in facsimile); Turner's *Picturesque Views of England and Wales*, 2 vols., imperial folio, largest paper, 1838, £25 (mor. ex.); the *Report of the Scientific Results of the Voyage of the "Challenger"*, 50 vols., 1880-95, 4to, £36 (cl.); the *Hypnerotomachia Poliphili*, 1499, folio, £28 10s. (mor. ex., errata leaf in facsimile); and the first ten parts or numbers in which *The Pickwick Papers* was originally published, £36 10s. These contained the two Buss plates, the notice of the death of Seymour, and two addresses.

THREE important collections of engravings were dispersed in the sale-room during April, the late Mr.

Montague Guest's collection being sold **Engravings** at Messrs. Christie's rooms on the 7th and 8th; the far more extensive and valuable collection of Mr. H. S. Theobald occupying the same rooms for eight days later in the month; and the Blondeau collection of Japanese prints being sold at Messrs. Sotheby's on the 26th.

Though of extreme interest, the Guest collection was not notable for very many important lots, though the average prices obtained were extremely good. The Morland prints, especially those by J. R. Smith, sold well, but it was for the late collector's few French prints for which the highest prices were paid, *L'Indiscretion* and *L'Aveu Difficile*, by Janinet, after Lavreince, realising what is believed to be the record price of £514 10s. In all the collection produced £9,468.

The Theobald collection, catalogued in over 1,300 lots, contained so many notable items that space will not permit of even a brief list, and we must therefore refer our readers to AUCTION SALE PRICES, in which a complete and exhaustive report will be published.

THE late Mr. Guest's porcelain and objects of art occupied Christie's rooms for a further four days during the month, the collection producing **Miscellaneous** about £20,000. Amongst the more important items mention must be made of a Sheraton writing-table, £267 15s.; a Chippendale mahogany stand, £147; and five chairs by the same maker, £173 5s.

Eight items alone make the Falcke sale at Christie's on April 19th and three following days stand out as one of the most notable dispersals of the present season, the lots in question producing over £18,000. They were:—a bronze figure of Meleager, 15th century, £1,020; a German 16th century bronze statuette of Eve, £3,000; a Venetian 16th century head of a fountain, £4,100; a group of the School of Riccio, £1,250; an Italian 16th century statuette of John the Baptist, £2,050; an equestrian 15th century group, £3,700; a Paduan 16th century inkstand, £2,100; and a German 16th century figure of St. Jerome, £1,050.

At Messrs. Sotheby's rooms the orders and decorations of General Viscount Hill, sold in one lot, made £1,010; and on the same day the Day collection medals made just short of £4,500.







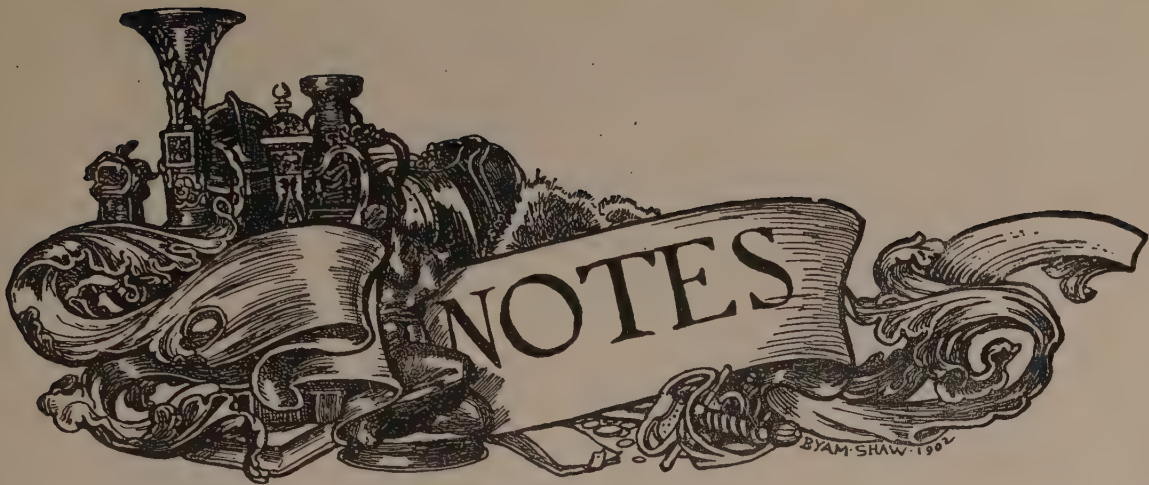
THE THREE MARIES AT THE TOMB

*One of the panels in the triptych painted as an altar piece  
for the Church of St. Mary, Redcliffe, Bristol*

BY WILLIAM HOGARTH







IN the charming home of Mr. Alexander Macdonald Bosville at Thorpe Hall, Bridlington, is a collection which includes many works by the best artists, china of rare beauty, statuary, ivories, furniture, and other objects of considerable value. There is also kept in the gallery at Thorpe Hall, Nollekens' life-size copy of the Venus Accroupié in the Vatican. This is an exceedingly beautiful work, and appears to great advantage in this fine apartment. It is carved out of Skye marble, which is of the purest white.

Another treasure at Thorpe Hall is a piece of marble carved with the Macdonald crest, the first marble discovered by Lord Macdonald in the island of Skye. There is a great romance attaching to this fine old family, which has to do with the marriage of the third Lord Macdonald. The whole history, in fact, of the Macdonald family is interesting, from its earliest days when Somerled, a Celtic chief, by whose efforts the Norwegians had been driven from the mainland of Scotland,

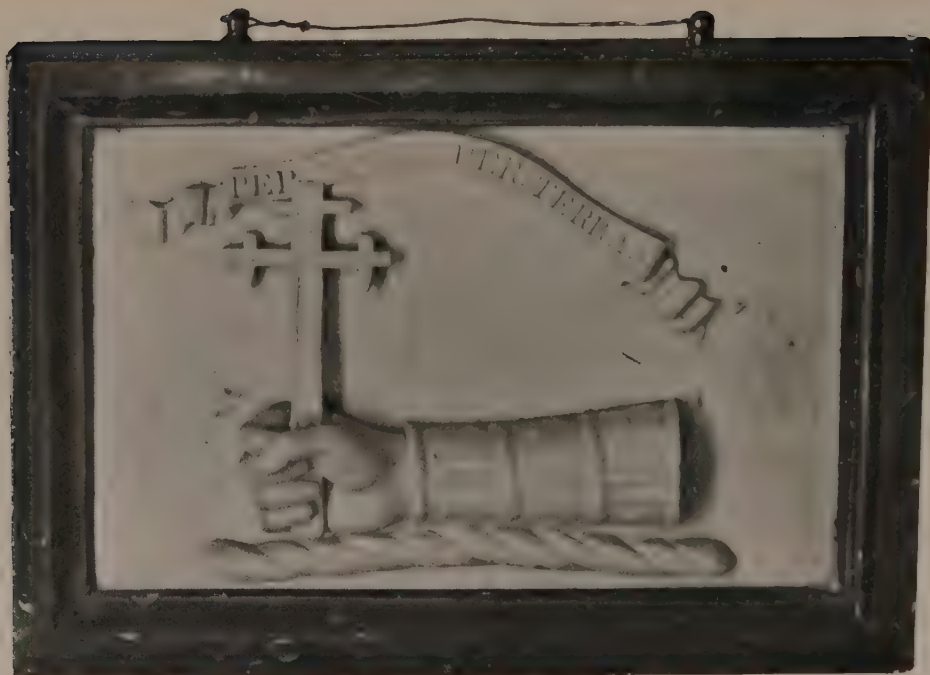
established himself in the twelfth century as Lord of Engardia, or Argyll, *i.e.*, the whole district between the Clyde and Lochbroom. After wresting a large portion of the insular dominions of the King of Man—whose daughter he married—he also styled himself King of the Isles. He was assassinated in 1164.

The crest of the Macdonalds of the Isles is a hand

in armour holding a cross-crosslet, or, as the heralds would describe it, "a cross-crosslet fitchée." The motto is: "Per mare per terras." The origin of crests and mottoes is always an interesting subject, for, as a rule, they refer to some brave deed in arms performed by the then head of the family. In days when armour was worn, the knight or bearer of arms wore his crest and plumes on the top or crest of his helmet, and by this he could be identified in battle by his retainers. The story of the origin of the Macdonald crest is a strange one. The legend goes that when the filibusters or sea-pirates first attacked the island of Skye they met with a



NOLLEKENS' COPY OF THE VENUS ACCROUPIÉ IN THE VATICAN IN THORPE HALL



THE CREST AND MOTTO OF THE MACDONALDS CARVED IN THE FIRST PIECE OF MARBLE FOUND IN THE ISLE OF SKYE IN THORPE HALL

most determined resistance from the sturdy inhabitants. In one of the attacking boats was Macdonald, a brave and powerful man. The leader of the attack, finding that his attempt to land was likely to be frustrated, urged his men by a promise that whosoever of them should first touch land should own the island. Macdonald, finding himself in the crush of the fight, getting left behind and thus blocked from landing, seized his sword and



POWDER-HORN USED BY LIEUT. SAVILLE MACDONALD IN THE AMERICAN WAR, ON WHICH HE CARVED THE ARMS OF HIS FAMILY WHILST A PRISONER IN THORPE HALL

promptly chopped off his forearm! This he threw over the heads of his comrades, and thus it *first touched land*. The attack soon after was successful, and the leader, true to his word, gave the island to Macdonald, *as his hand first touched land*. Ever since the family have retained the property. These old legends, even though they more than verge on the improbable, are nevertheless very interesting, for they have been handed down for hundreds of

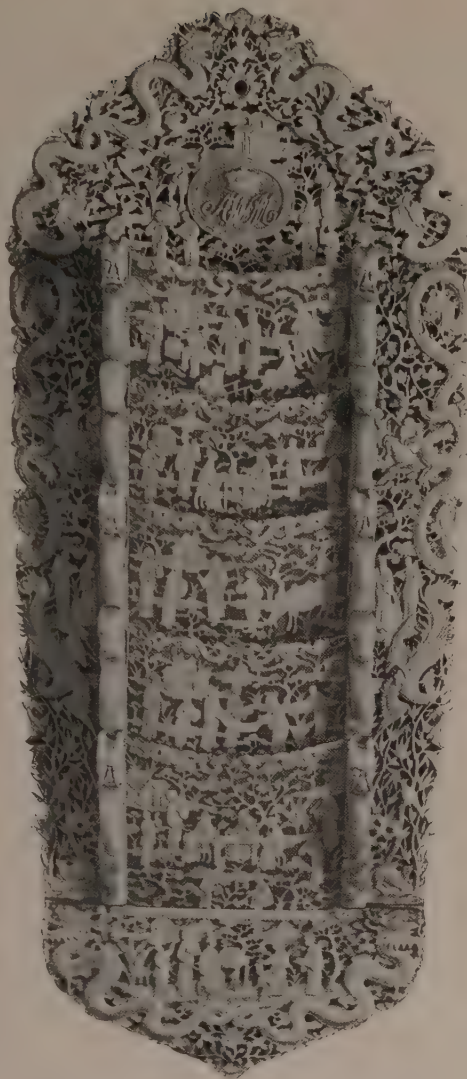


years, and are looked upon locally as being absolutely true.

The carved wall-rack, ostensibly for papers or letters, illustrated, is of ivory, and is Chinese work. It bears the coronet and cypher, in an oval garter, of Alexander Wentworth, second Lord Macdonald, who died in 1824. On either side are carved serpents and birds on a background of foliage. There are also figures of Chinese men and women in the foliage, whilst the front of the rack has a subject carved upon it. The top of each partition for papers has two serpents twisting towards each other, whilst the rack is supported in place by curiously carved monsters' heads with snake bodies. There are five of these racks. The carving of the whole is exquisitely done. They are probably about one hundred years old.

An interesting relic at Thorpe Hall is an ancient powder-horn, which is carved from end to end. This old horn was served out to Lieutenant Saville Macdonald, who fought in the American War of Independence. He was captured by the Americans and kept a prisoner of war. To pass the weary hours of captivity he carved the Macdonald arms on his horn, and these are exceedingly well done. It will be observed in the illustration that the second and fourth quarters are to be seen, the second being "a hand in armour holding a cross-crosslet fitchée gu"; the fourth is "a row galley or lymphad, sails furled, sa." The old ribbon with which the horn was slung in the war is still attached, but is now rotting with age.

In January, 1841, at a pretty little house in Hampshire there passed peacefully away a devout and bigoted Roman Catholic in the person of the **The Baroness de Feuchères** Baroness de Feuchères, who had sold several of her estates in France, and endowed convents and chapels with the proceeds. Such was the close of the life of (*née*) Sophie Dawes, though the Madame de Feuchères of Balzac's painfully realistic romance, *Les Splendeurs et Misères des Courtisanes*, came to a bad end. Sophie Dawes was the daughter of a poor fisherman in the Isle of Wight, and began life in the humble position of a barmaid at Cowes, where her beauty, vivacity, and intelligence attracted the attention



IVORY RACK WITH CHINESE CARVING  
IN THORPE HALL

of a wealthy gentleman, who persuaded her to quit the tavern at Cowes for a fashionable London School, whence, on the completion of her education, being stage-struck, she manœuvred herself into an engagement at Covent Garden Theatre. The Prince of Condé, the descendant of the gallant hero of Rocroi, in the course of his wanderings as an *émigré*, during the storms of the French Revolution, came to London, where, in the green-room of the Covent Garden Theatre, he met and was captivated by the charms of Sophie Dawes, who speedily accepted his protection in lieu of her original admirer. She persuaded the Prince to declare that she was his natural child by an English lady. Seeing that her social status would be considerably enhanced if she could secure a legitimate partner, with the aid of her protector she married the Baron de Feuchères, an old French nobleman of childish simplicity. The Baroness afterwards frankly confessed to her husband that she was not the Prince's daughter. Deeply indignant, the Baron quitted her forthwith. On the final overthrow of Napoleon in 1815, the Prince of Condé recovered his hereditary dignities and vast estates. The Baroness de Feuchères completely governed him, and enjoyed the whole and sole control of his enormous revenues. The Prince was now an old man, and fast breaking up, and shortly before his death the Baroness managed to get her aged admirer to make his will in her favour, with a substantial bequest to a child of the Duke of Orleans, in order that this powerful family might be induced to uphold the will against the Prince's relatives. The Revolution of 1830 raised the Duke of Orleans to the throne as King of the French. The Prince of Condé resented his acceptance of the citizen-kingship as an act of treachery to the elder branch of the Bourbons, pitied the misfortunes of the exiled monarch, and therefore resolved to revoke his will, and bequeath his fortune to Charles X. The Baroness got scent of the Prince's preparations to leave her, and on the morning of August 26th, 1830, he was found dead in his room. There was no evidence forthcoming how he came by his death. After a few years in Paris, the Baroness de Feuchères came to England, where she ended her days in the tranquil retirement of English country life.



THE BARONESS DE FEUCHÈRES

FROM A DRAWING BY SIR THOMAS LAWRENCE



WHEN in the beginning of April Mr. James Greig stated that he had discovered the initials of Mazo on the Velazquez "Venus," reproduced as

**Our Plates** the frontispiece of this number, he aroused a storm of discussion on the merits of the picture, the echoes of which are only now subsiding. Two committees, who examined the picture, both gave a verdict against Mr. Greig; and this has been generally accepted as establishing the authenticity of the work. As a matter of fact, it has little direct bearing on the matter. Signatures, unless strongly confirmed by other facts, are rarely accepted by experts as reliable evidence. They are easily forged; and, often as not, forged signatures have been inscribed on perfectly genuine works. A fine "Gainsborough," thus distinguished, was exhibited at Burlington House a few years back.

To determine the genuineness of a picture, the following points have to be considered:—(1) its pedigree; (2) the age and character of the canvas, and pigments employed; (3) the technique of the work. In all three points the evidence in favour of the Velazquez "Venus" must be considered as satisfactory. Its pedigree goes back almost to the days of Velazquez, though portions of the picture have been impugned, with more or less probability, as being early additions to the original work; no one, however, has seriously attempted to assert that the latter is not contemporaneous with the artist, while experts are generally agreed that the handling is characteristic.

It was in 1756, the year before he was appointed serjeant-painter to the King, that William Hogarth painted his gigantic triptych of *The Three Maries at the Tomb, The Ascension, and The Sealing of the Tomb*, as an altar-piece for the Church of St. Mary, Redcliffe, Bristol. He was paid £500 for it, just four times as much as he received for the series of six pictures of the *Marriage à la Mode*, now in the National Gallery. The work was removed from the church by a later generation who failed to appreciate Hogarth, and came into the possession of the Bristol Academy, who some time ago offered it to the corporation, but the latter having no room at its disposal, declined the gift. The triptych has now been removed to London, and is at present in the possession of Mr. H. H. Mulliner, by whose permission we reproduce an illustration of *The Three Maries*, perhaps the most effective panel of the triptych.

The *Portrait of Lady Milnes* reproduced in this number is one of several fine portraits by Romney in the possession of Mr. Henry Aldenburgh Bentinck. Lady Milnes was the wife of Sir Robert Shore Milnes. The reproduction is from a water-colour drawing done by Miss Edith Henniker by kind permission of the owner, who has also permitted us to reproduce three other portraits, which will appear in a later number.

The carpet, of which we give a reproduction in colours, is in the possession of Messrs. Cardinal & Harford, 108, High Holborn, W.C. This is a magnificent specimen of the Isphahan make of Persian carpets of the sixteenth century. The extreme fineness of this carpet's texture can be judged by the fact that there are 440 hand-tied knots to the square inch, whereas the famous Ardebil carpet in the Royal Albert Museum measures only 380 knots. An illustration

of this carpet has already appeared in *Asian Carpets in the Jaipur Palaces, Sixteenth and Seventeenth Century Designs*, and the author's (Colonel T. H. Henley, C.I.E.) description of this plate we append:—"This carpet differs very much from all those which have gone before. The blue ground is broken up into compartments by what appear to be thorny stems of stiff palmettes. Flowering plants fill the field, and we observe also a vase of blossoms and rich brown iris-like flowers. The main border is difficult to describe; but the chief ornaments are light blue and buff scrolls on a rich Kermes ground."

Apropos of the 84th birthday of the Ex-Empress Eugenie, which occurred on May 5th, the reproduction of her portrait by Franz Xavier Winterhalter forms an interesting souvenir of the time when she was still the most beautiful woman in her Empire. It was painted in the early fifties, when her husband, the Emperor Napoleon III., was at the height of his power, and long before the shadow of defeat had darkened his career. Since then the hand of death has been busy among those whom the Empress loved. Her husband, her son, her lifelong friend, Queen Victoria, and almost all of those associated with her when she reigned over the most brilliant court in Europe, have fallen under it. The Ex-Empress now leads a retired and secluded life at Farnborough, Hants.

The Infante Don Balthazar Carlos of Spain owes his immortality almost entirely to the brush of the great artist Velazquez, who painted his portrait more frequently than that of any other person, with the exception of his father, King Philip IV. The young prince, who was born in 1629, died when in his seventeenth year. He was fortunate in living at the period when the powers of Velazquez had attained their highest point, so that all the portraits of him, whether as an infant or in his boyhood, are masterpieces. The equestrian portrait of him hanging in the Prado at Madrid is the greatest of the series.

*A Fête Champêtre*, by Watteau, is one of the most valued treasures in the National Gallery of Scotland, and is a typical example of the witching glamour and romance with which the painter invested these scenes depicting the life of the French nobility in the era immediately preceding their downfall.

The pictures by Nicolas Lavreince often afforded a theme to the graver of Janinet; and the engravings which owe their origin to this combination are among the most charming products of French eighteenth-century art. The well-known plate of *L'Indiscretion*, from which the illustration on our cover is reproduced, is a characteristic example of the work of these masters, and is one of the most sought after of the French colour-plates, which now command such high prices in the sale-room.

The illustration of a piece of carving by Grinling Gibbons is reproduced by permission of Messrs. Lenygon and Co., of Old Burlington Street. The work was formerly among the treasures of Holme Lacy, where the art of Gibbons was represented at its best—Viscount Scudamore having employed the great wood-carver to decorate the principal rooms of the mansion. An illustrated article dealing at some length with the career and work of Gibbons, as exemplified in this magnificent collection, will be included in our next number.

# Current Art Notes

THE names of the two Dutch artists, Anton Mauve and James Maris, and that of Fantin Latour, now command universal respect, though once, and that not so many years ago, the conservative British public eyed their pictures askance, and hesitated to buy them for as many shillings as they now fetch pounds. The collection of works by these three masters shown at the French Gallery (120, Pall Mall) was one that was worthy of their reputation, and displayed their art in many delightful aspects.

Fantin Latour was represented by over a score of examples, the majority of the flower pieces included belonging to his later and more popular period, when he used a less restrained palette than in his earlier days. No one has been more successful than him in reproducing the velvety softness of the blooms—at once buoyant and delicate, resplendent with colour and life, but so fragile that a harsh touch may destroy them—and, above all, to invest them with the mystery of atmosphere. Fantin Latour was a master of atmospheric expression. In the figure subjects by him shown in this exhibition—notably his own portrait and that of Arthur Ridley—the canvases seemed palpitating with air. Both Mauve and Maris, especially the

former, also excelled in this quality; and though their technique was different, they each looked at nature from much the same standpoint. In their work they made little attempt to obtrude their own personalities—to choose subjects merely to exhibit their technical skill and their powers of analysis—but rather regarded themselves as instruments to record those aspects of nature which were most congenial to their own moods and feelings. It is this which invests their paintings with that feeling of latent strength which constitutes one of their most potent charms. This feeling has been

rarely more happily expressed than in the severe simplicity of *The Two Windmills* by Maris, or in the vigorous *Moonlight* by the same master, while the lighter and more aerial touch of Anton Mauve was happily exemplified in the clear luminosity of his *Sheep on the Dunes*. But these were only a few amongst the two score of works by the same masters shown in the exhibition, all of which were characteristic, and individually demanded a more than passing notice from the appreciative visitor.

THE sixty and odd original etchings shown at the galleries of Messrs. James Connell & Sons reveal the progress that is being made in this



THE WINDMILL, WINTER

BY JAMES MARIS



fascinating art. It is not only that some few of the plates are of exceptional interest, but that the general standard attained reveals a technical mastery which a few years ago could have been found only in the work of two or three men.

DESPITE the inclusion of an exquisite little landscape by Gainsborough, a sketchy but finely-handled Hoppner, and other works of the same calibre, the exhibition now on view at the galleries of Messrs. Shepherd Brothers (27, King Street, St. James's) owes its great charm to the examples shown by the little masters. One does not often see the work of many of the artists represented—at least not catalogued under their own names. Far too often they are annexed to greater reputations, and made to figure as the productions of those giants in art with whose style they happen to bear some affinity. *The Duet*, by J. R. Wild, painted in 1801, and purchased for the collection of the Corporation of Manchester, may be taken as an instance in point. It represents a lamp-lit interior, painted somewhat in the style of Wright of Derby, but distinguished by a greater simplicity of treatment, and a more refined and cooler colour scheme—a charming picture this, though by an artist who was never an exhibitor in the Academy, and whose record is not to be found in any ordinary work of reference. Then there is a view of *Salisbury Cathedral* by that strangely unequal artist E. J. Nieman, which, in the grand characterisation of the sky, its restrained strength and close appreciation of nature, will bear comparison with some of Constable's versions of the same theme. An important picture, entitled *Les Baigneuses*, and catalogued as being of the French School, is an interesting enigma. It may be by Fragonard. If so, it is one of those rare examples in which the painter has given full expression to his feeling for the charm and mystery of atmosphere. A portrait of *Henry Voguelt*, by Antoine Pesne, that French artist, too little known in England, who became court painter to Frederick the Great, is a fine strong piece of character painting. There are many other pictures which demand equal attention to those already mentioned, for where, as in this exhibition, the passport for inclusion is rather the quality of the work than the reputation of the artist, there is little hung that is not thoroughly interesting.

THE great charm of Mr. Sims' works, as seen in the forty pictures and drawings exhibited at the Leicester Galleries (Leicester Square), was its appearance of perfect spontaneity. The artist had invested the pieces of canvas and paper with the reflection of his passing moods and fancies so easily and artlessly that in them there was no suggestion of premeditation or of effort, and they thrilled the spectator with the same feeling as that evoked by the "clear keen joyance" of a lark's outburst

of melody. This appearance of artlessness is the outcome of a profound art, for it implies that the painter has succeeded in expressing only the essentials necessary to convey his idea, and eliminated every detail which would strike a weakening or jarring note. Where Mr. Sims very occasionally failed was by giving a too summary expression to a theme—staying his hand before he had perfectly embodied it—so that one felt a sense of incompleteness, as in a song broken off before the last notes had been uttered.

THE art of Felix Ziem was seen to advantage in the collection of his works shown at the McLean Galleries (Haymarket). It may be objected that the pictures, like all Ziem's canvases, were but variations of the same theme, the rendering of vivid colour seen under full sunlight and harmonized without the introduction of any strong shadows. This is a problem, however, which would try the powers of any artist, and Ziem cannot be blamed, once having mastered the feat, for delighting in repeating his triumph again and again. Though it was a severe trial to the works of any artist, so consistently uniform in his subjects and their scheme of colour, to assemble such a large number together, the result was most pleasing, the effect of the *ensemble* being one of jewel-like brilliancy.

AT the galleries of the Fine Art Society (148, New Bond Street) three exhibitions were held simultaneously. Miss Edith H. Aide in her *Sunshine in Italy and England* showed a number of brightly coloured drawings of flower gardens, which had a pleasant feeling of atmosphere. Mr. James G. Laing, R.S.W., displayed an appreciative sense of the picturesque and an eye for harmonic tone in his records of English, French, and Dutch architecture, while the collection of Japanese prints was well worth seeing. An illustrated catalogue of the latter is being compiled by Mr. Arthur Morrison, and should form an interesting memento of the exhibition.

MR. BARAGWANATH KING, who has often before exhibited in London, returned to the scene of former exploits in his exhibition of *The Streams and Tors of Dartmouth* at Messrs. Robinson and Wilde's Galleries (89, Mount Street). Mr. King is a native of the district, and is thoroughly familiar with the moors in all their changing aspects, whether under sunshine or shadow, calm or storm. He showed a vivid sense of colour and a power of selecting the essentials of a scene, which enabled him to produce a number of broad, picturesque, and effective drawings in which the salient characteristics of mountain scenery were well rendered.

OF the English artists who flourished in the eighteenth century few have a clearer title to fame than Joseph Wright, of Derby. Except for the four or five men of the first order, there are scarcely any to dispute his

pre-eminence in his several rôles of portrait and landscape painter and delineator of scenes illuminated by artificial light and of conflagrations. Yet his work is but little known; and his reputation hitherto has rested more especially on the two last-named classes of pictures, several examples of which are in various public galleries. The exhibition of nearly a hundred of this artist's works, now on view at the Graves' Galleries (6, Pall Mall), will come in the nature of a revelation to most connoisseurs. The great bulk of these are portraits, and though they are of unequal merit, they are generally distinguished by a strong, simple, and direct technique, sound draughtsmanship, and a careful treatment of the accessories which is not always visible in the work of his more renowned rivals. Many of his male portraits are dignified and unaffected embodiments of English masculine character, and in one of them—that of Captain Edward Salmon—the work approaches the quality of a Gainsborough in its colouration and atmospheric feeling.

It is, however, in his pictures of children that Wright is seen at his best. In these he reaches a very high level, though the painting is heavy, and the colouring harsh beside the work of Gainsborough and Reynolds. His figures lack the grace and fascination with which they would have invested them; but it may be questioned whether either of these artists ever realised so well that particular phase of childhood which Wright delighted to paint—that period when girls are tomboys and boys are mischievous urchins. He reveals them to us divested of their company manners, and full of animal spirits. We are conscious that these healthy, boisterous children are capable of all kinds of pranks, and would be none the worse for an occasional whipping; and so we feel an intimacy with them of which we are not conscious when we look at the *Master Lambton* of Lawrence, or the dignified and aristocratic *Blue Boy* of Gainsborough.

The phase of Wright's art exemplified in his effects of artificial light, such as *The Orrery* and *The Alchemist*, both of which fine works are included in the exhibition, is too familiar to need description; but his pictures of *Edwin* and *Mrs. Bassano as Maria* are of a type which is not so generally associated with his name. The former has fine atmospheric quality, and in its graceful expression of a somewhat feminine type of beauty is quite an anticipation of Hoppner, while the latter in its semi-classical feeling and its simple treatment recalls some of Romney's happiest efforts.



MARIA, FROM STERNE'S "SENTIMENTAL JOURNEY"  
(PORTRAIT OF MRS. BASSANO OF DERBY). BY JOSEPH WRIGHT

## Cabinet Pictures in Oil by Oliver Hall

MR. OLIVER HALL, in his exhibition at the Dowdeswell Galleries (160, New Bond Street), was pleasing yet not wholly satisfying. One felt that much of his work would have made a stronger appeal had it been less restrained in tone. In some instances, where the painter ventured on richer and stronger schemes of colour, he was singularly happy, and showed a fine sense of decorative effect; but in many of the landscapes seen during grey weather there was a sameness of values in sky and foreground verging on monotony, and hardly true to nature.

AT Messrs. Wills and Simmons (445, Oxford Street) was to be seen a collection of over 300 pieces of antique German glass, an assemblage of varied interest which could hardly be equalled outside the German national collections. The specimens were chiefly of the sixteenth and seventeenth centuries, and comprised choice examples of the *roemer*—that most artistic form of wine glass so often seen in the seventeenth-century pictures—of enamelled and gilt glasses, and of many beautiful pieces of the engraved ware which formed such a delightful feature in the products of the German glass-maker of the seventeenth century.

## French Drawings

AT the galleries at 158, New Bond Street, an important collection of French drawings of sixteenth and early seventeenth centuries was on view, all of which were





JOHN BALTHAZAR CARLOS  
BY WILLIAM





portraits, the majority being of well-known historical personages. The best examples shown were those attributed to Jean de Court, the portraits of *Charles de Cossé*, *Comte de Brissac*, and *Louis de St. Gelais*, *Seigneur de Lausac*, being noteworthy for a fine perception of character, and a deft, free handling which made the works by the earlier masters represented look conventional and mechanical. The works attributed to Jean and François Clouet could hardly be considered representative, but two or three by Pierre and Daniel Dumonstier were very happy.

#### Antique Chinese Rugs

THE antique rugs from the looms of Persia and India have long been treasured by collectors for their beauty of design, richness of colour, and perfection in weaving; but those of China, chiefly emanating from Chinese Turkistan, which are distinguished by similar qualities, are only just beginning to be generally known. It was not until

1908, when a number were offered for sale in America, that public interest was aroused in them, and the seventy representative specimens now on view at the galleries of Mr. T. J. Larkin (104, New Bond Street) form the first collection of importance that has been shown in England.

These specimens belong to the sixteenth, seventeenth, and eighteenth centuries; but it is difficult to determine accurately their individual dates, for there is little or no difference in either texture or material, and only a slight variation in the shades of colour employed to give a tangible clue. This, though a matter of some importance to the archæologist, is of little moment to the lover of the beautiful, whose pleasure in regarding these products of the looms of Turkistan is derived from the

chaste perfection of their design, and their sometimes delicate, sometimes rich and sumptuous, but never over-gorgeous colouration. It is difficult to describe the colours used, they alter according to the standpoint from which they are viewed, and the angle at which the light strikes athwart the pile of the carpet. Certainly

the descriptions in the catalogue, technically correct as they are, do cold justice to these wonderful rhythmic harmonies. There is one (No. 45) in which, to summarise the catalogue, the design is formed by the figures of conventional lizards grouped together in a medallion in the centre, and used separately as scrolls on the field of the carpet and in the corners, the whole being surrounded by an ornate floral border. The colours are yellow, deep and pale blue, and white. I confess that this rug riveted my attention for many minutes, though there were others not less beautiful on every side. The lizards of a deep lustrous indigo, with eyes



CHINESE EIGHTEENTH CENTURY RUG

picked out in white, stood out from a flame-coloured ground. As the light played on the lambent sheen of the carpet, it resolved it into an infinitude of half-tones, so that the flame of the ground mellowed in places to dull gold, and sparkled here and there like topaz, and the forms of the lizards scintillating with colour seemed invested with life and movement.

There were other rugs, the *motifs* of whose designs were inspired by the art of the potter. The Chinese landscape of the willow pattern plate appeared on one, and on others the lotus, bamboo, prunus blossom, the dragon-like Fo-dog, and many of the other objects which have been conventionalised into those beautiful forms so well known to lovers of Ceramic art.

MESSRS. CARFAX & CO. (24, Bury St., St. James') had an exhibition of works by modern artists which included among other items some charming designs for fans by Charles Conder, several well studied portraits by the Hon. Neville Lytton, and half-a-dozen illuminated books by Mrs. Sydney Cockerell. These latter were distinguished by the happy appropriateness of the borders to the words of text embellished, and showed a fine perception of both line and colour.

THE bridging of twenty-five centuries in the compass of a little volume of under 150 pages is no easy task, but Mrs. Laurence Binyon has achieved it in her *Mind of the Artist*, a charming little compilation containing a selection of the sayings and writings of some eighty artists of all times and countries. Zeuxis is represented in company with Whistler and Furse, and the views of Ku K'ai-Chih may be compared with those of Monticelli and Charles Keene. It is curious how conclusively this book confirms the saying in "Ecclesiastes" that "there is no new thing under the sun." The same battles of the schools, which rage in the art world of to-day, were being fought just as fiercely when Rome was still in the making, and Britain beyond the *ultima thule* of civilization. Appelles criticizes Protogenes for the over-elaboration of his pictures in words which might have been uttered by Reynolds, while the reply of Zeuxis to Agatharcus would have sounded just as happily from the lips of Holman Hunt. All art lovers would do well to possess themselves of this little book. They will find in it a key to the ideas and intentions underlying the pictures of many artists whose work might otherwise prove an enigma to them.

International Art Series (T. Fisher Unwin. 5s. net)  
 "William Hogarth," by Edward Hutton  
 "The Great English Masters," by Fritz Stahl  
 "Rossetti," by Arthur Symons  
 "Degas" and "Constantin Guys," by Georges Grappe  
 "Fritz Boehle," by Rudolph Klein  
 "Japanese Art," by Laurence Binyon  
 "Rodin," by Gustave Kahn

THE INTERNATIONAL ART SERIES, now in course of issue by T. Fisher Unwin, comprises a number of monographs of curiously unequal merit. The appearance of the volumes is excellent. They are bound in parchment covers, profusely illustrated, and, with the exception that in the fount of type employed the letter "a" has a confusing similarity to the letter "o," the printing is clear and distinct.

In the first of the series Mr. Edward Hutton fails to add much to the sum of our knowledge of William Hogarth, nor do the value of his criticisms make up for the lack of his original research. In spite of an occasionally long and unwieldy sentence, the book as a whole forms easy reading, and collectors who desire a well

illustrated biography of the artist at a moderate price may do worse than buy it.

*The Great English Masters*, by Fritz Stahl, would have been greatly improved by judicious editing. He writes as a foreigner in a strange tongue about a school of which apparently he has no very intimate acquaintance. Here is one of his sentences taken at random: "Just that one point, which Gainsborough lacked, namely; the true line of the moving body, its contour, in short, linear composition and the symmetrical joinder of the level through figures and (*sic*) groups—Reynolds possessed as a natural talent." One can guess the writer's intention, but it certainly might have been more happily expressed. There are numerous minor errors and misprints. Hoppner's name is generally spelt "Glopner"; J. M. W. Turner is always called William Turner, a name usually reserved for his lesser known namesake of Oxford; it is stated that Reynolds, Lawrence and Raeburn were made peers, and Bath is described as a "fashionable coast resort."

Mr. Arthur Symons apparently realised that there was little that was new to be told about Rossetti, and so he has eked out his book with whole pages of description of other painters' works which have little relevancy to his subject. Still, for thirty-four pages, he says what he has to say in an interesting manner, and then the style of the writer abruptly changes, in a way which suggests the interpolation of some other hand, possibly of German origin. Some of the statements contained in this latter portion of the work are more quaint than instructive. We find Frith cited as a painter of "the sport," learn that "Watts busted (*sic*) the bubble" of the "nonsensical sensual element" in art created by the followers of Leighton, that it was Ruskin's doing "that the Liverpool Academy gave a yearly price (query prize) for a pre-Raphaelite," and that Lawrence was nicknamed "the crazy confectioner." Something, indeed, like the last epithet was applied by Pasquin to the figure of Satan in the picture by Lawrence now hanging in the Diploma Gallery, which the lampooner described as conveying "an idea of a mad sugar-baker dancing naked in a conflagration of his own treacle"; but neither he nor anyone else applied it to Lawrence himself.

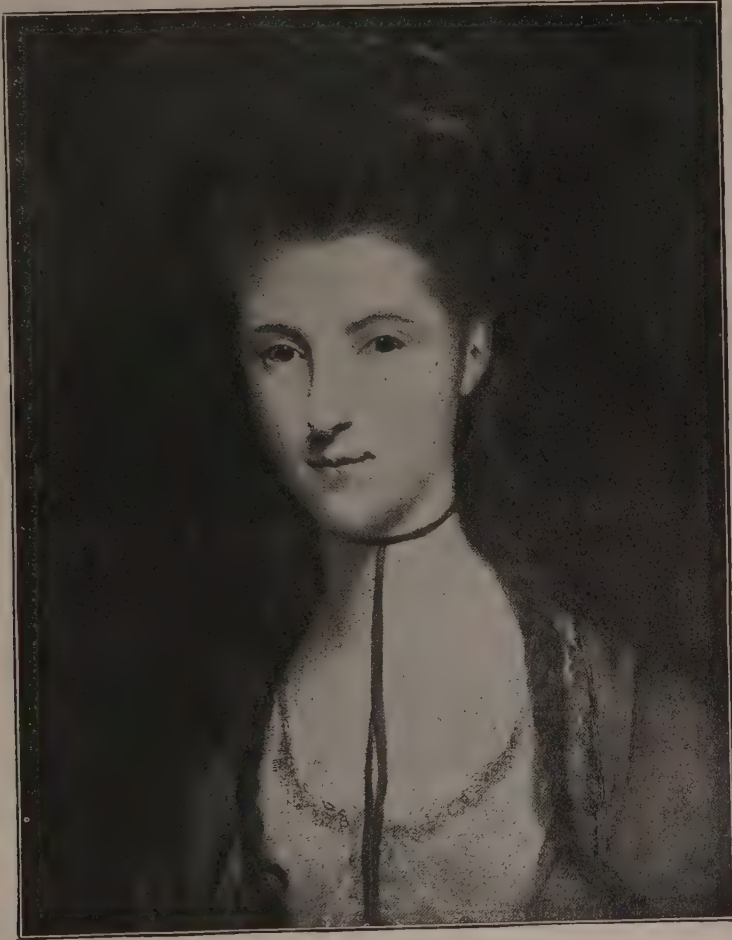
It is Mr. George Moore who relates that Degas for many years locked himself in his studio from early morning until late at night, refusing to open even to his most intimate friends. When one did venture in, on the strength of an invitation, and stayed a little longer than he was expected to stay, he was thrown down the staircase. The anecdote throws an illuminating light on the career of Degas. With him the individuality of the man became merged in that of the artist. He lived wholly for his work; and so it is of the artist rather than of the man that M. Georges Grappe writes in his monograph on this the greatest pupil of Ingres. M. Grappe traces in a fluent and interesting manner, and with a well-informed and lively appreciation of his subject, the gradual development of the art of Degas from the serene classical tradition of his dead master to its present almost *Zolaesque* realism.



## Current Art Notes

M. Grappe is also responsible for the monograph on Constantin Guys, whom he describes as an "autodidact." Possibly this term and one or two others may convey but little to the general reader; but in spite of this, the work gives a vivid and realistic idea of the work and personality of the great black and white artist. Guys was a true impressionist. His drawings generally consist of a few apparently careless lines and smudges, and yet

that the very peculiar art of this extraordinary man is, after all, a little too much intellectual, and that the man in him has not found himself in such close connection with life as the artist, although the contrary might be expected from a painter of country life." This statement is a fair summary of the painter's strength and weakness. His more ambitious works are the least successful. Their appeal is a purely intellectual one, and they leave



PORTRAIT OF ANNE DAMER BY SIR JOSHUA REYNOLDS

("ANNE SEYMOUR DAMER," KEGAN, PAUL AND CO.)

they convey the essentials of a scene with an incisiveness which hardly can be matched in the most studied and elaborate pictures. His career is recorded in his art. He travelled in the Orient, went through the Crimean War, and mixed with the gay society of the Paris of the second Empire. Then he descended to the lowest dregs of society. He lost his self-respect—everything worth having, in fact, save his art; and so in this last phase he drew the people with whom he mixed—the women of the street and the hangers on of the low drinking dens in Paris—with a realism which was all the more terrible because it was the fruit of a full and intimate knowledge.

It must be confessed that Herr Rudolph Klein's account of Fritz Boehle, while thoroughly well informed, makes heavy reading. He sums up his criticism on the artist by telling us we should arrive at "the conclusion

the spectator's emotion unstirred. On the contrary, his scenes from rural life—more especially those contained in his etchings, which are treated in a more natural and unaffected manner—are sincere and convincing.

Mr. Laurence Binyon's work, *Japanese Art*, is far from being as comprehensive as its title would imply, the writer wholly devoting his attention to the Kano school of painting. He does wisely, perhaps, to thus limit the scope of his theme. In the small space at his disposal it would have been impossible to have treated adequately the wide range of Japanese art or even of Japanese painting. It is to be regretted, however, that in a book intended primarily for the general reader, Mr. Binyon did not give a foreword explaining more fully what the word "school" means when applied to Japanese painting, and the relation of the Kano school to the other phases of painting which have existed in the

Island Empire. Apart from this, the work is a valuable and interesting record of a style of art which, originally introduced from China in the fifteenth century, numbers among its exponents some of the greatest artists of the country, and has continued what might be called the classical tradition almost up to the present time.

Auguste Rodin is one of the greatest personalities in modern French art. He has practically revolutionized the ethics of sculpture, and extended the scope of the art to the expression of thoughts and emotions which have hitherto not been deemed capable of translation into marble or bronze. The monograph on him by Gustave Kahn is perhaps equally valuable for the fine series of illustrations accompanying the letterpress as for the information to be gleaned from the latter. The writer is too enthusiastic a partisan to be taken as a wholly reliable guide, and the enthusiasm of his eulogy is rarely tempered by criticism.

FOR many reasons the inclusion of this volume on *Christian Symbolism* in the excellent series of "Little

**"Christian Symbolism,"** by Mrs. Henry Jenner (Methuen & Co., "Little Books on Art," 2s. 6d. net)

Books of Art" is to be commended, more particularly as it is an earnest attempt to aid the present-day art lover to interpret according to their original spirit the symbols made use of in early Christian art. That such an attempt to succeed would involve

some incursion into liturgiology, ecclesiology and theology was inevitable, and the writer is justly entitled to praise for her thorough dealing with the subject.

SCHOPENHAUER held that the most eminent of the whole female sex have never accomplished anything in

**"Anne Seymour Damer,"** by Percy Noble (Messrs. Kegan, Paul, Trench, Trübner & Co., Ltd., 12s. 6d. net)

the fine arts that is really great, genuine, and original, or given to the world any kind of work of permanent value. A name which makes one recall this displeasing statement is that of Anne Seymour Damer, whom Mr. Percy Noble, in his book on this lady's life and work, describes as "a

woman of art and fashion." Her circle of friends included many great names, and her life seems to have been a singularly happy one, except for her husband's tragic end and the death of her beloved parents. Horace Walpole, in his *Anecdotes of Painting*, describes the art of Mrs. Damer with enthusiasm. He wrote: "A third female genius is Mrs. Damer, daughter of General Conway, in a work more difficult and far more common than painting. The annals of statuary record few artists of the fair sex, and not one that I recollect of any celebrity. Mrs. Damer's busts of life are not inferior to the antique, and theirs, we are sure, are not more like." Time, on the other hand, has proved Madame d'Arblay's (Fanny Burney) words to be correct. Of Mrs. Damer's art she writes: "Her performances in sculpture were of no great merit, but were prodigiously admired by Horace Walpole, who had a notorious weakness for the works of persons of quality." There is little doubt that Anne

Seymour Damer was herself deceived as to her performances in sculpture. Whatever may be said of her, Mrs. Damer undoubtedly deserves the title of a clever, energetic amateur. Mr. Percy Noble's *Life* shows him to have studied the period; he has given a fair and concise history, and credit is due to him for the care and pains he has taken to produce an interesting book about an interesting lady of quality, though somewhat inclined, as he is, to over-estimate her worth as an artist.

MR. J. CUTHBERT HADDEN, the author of *Chopin* and *Haydn* in the "Master Musicians" series, has

**"The Operas of Wagner: Their Plots, Music, and History"** By J. Cuthbert Hadden (T. C. & E. C. Jack, 6s. net)

added to his list of works another valuable book which deals with the plots, music, and history of the operas of Wagner. In his preface he says, "This is frankly and avowedly a book for the musical amateur: for the man or woman who wants to hear a Wagner music-drama, and wants to know, first and chiefly, 'what it is all about.'" The book has been carefully written, and gives a clear understanding of the several works in the Wagnerian repertoire, besides facts about their history and the original sources of their texts. The work, which should prove a boon to all lovers of opera, is greatly enhanced by twenty-four beautiful plates in colour from drawings by Byam Shaw.

MR. GEOFFREY BIRKBECK, R.B.A., is the author of an interesting volume on *Old Norfolk Houses*, which he

**"Old Norfolk Houses,"** by Geoffrey Birkbeck, R.B.A. (Messrs. Jarrold & Sons)

has illustrated with thirty-six reproductions of water-colour drawings. Having painted a series of old Norfolk houses, a book suggested itself to the artist. "The drawings," he very properly says, "have no pretensions as architectural views of the houses they represent; they are rather sketches or impressions." The letterpress is highly entertaining, and, together with the fine reproductions, enables the reader to appreciate the beauty of the old Norfolk houses, and the historical associations attaching to them.

MR. W. G. BURN MURDOCH, who has travelled in strange lands, has given the stay-at-homes the fruits of

**"From Edinburgh to India and Burmah"** By W. G. Burn Murdoch (George Routledge & Sons, Ltd., 10s. 6d. net)

his several journeyings. The success of his other works has prompted him to give the public another book. This time a graphic account of his travels "From Edinburgh to India and Burmah," profusely illustrated by himself and "G." It is written in a bright, breezy style, and crowded

with interesting anecdotes and descriptions. Having been in city and jungle, he writes in conclusion: "If I were asked what three scenes in the world pleased me most, they would all be white—a ring, miles wide, of square-topped icebergs in the Antarctic, rose pink in the midnight sun, refracted and reflected in a calm, lavender



sea; the white marble court and the white domes of the Pearl Mosque of Agra, and the blue overhead in stillness of hot midday; and the Taj Mahal in late afternoon, with its marble growing grey, and the flowers in the gardens closing to sleep."

THE twenty water-colour reproductions of Miss E. D. Brinton considerably enhance the value of Mr. Christopher Stone's well-written volume on Eton. The artist's intimate knowledge of Eton is evidenced in these plates of her work, which show a depth of feeling; her colouring in a few of the illustrations is a little too high. A book of this kind should prove of

inestimable worth to the Old Boys of this famous school. The author has taken the proper course in a book of this description, devoting his pages, not to tracing the careers of various Etonians, "but primarily to Eton and Etonians, not to the doings of Old Etonians."

IN some two hundred odd pages Mr. W. Ralph Hall Caine has given us a book on the Isle of Man and the Manx people. His "lie oilan" is, according to the author, an extremely happy land. He says, "We have, for instance, no land agitation. That question was satisfactorily disposed of as long ago as 1704. Neither have we any suffragist agitation,

while the marriage problem, as so nobly and fearlessly expounded by Lord Gorell, can hardly be said to exist." Mr. A. Heaton Cooper has painted twenty illustrations of the Isle, which are well reproduced. *Peel Harbour and Castle* is a particularly fine artistic drawing. *Bradda Head, Port Erin* (moonlight), also merits special notice. Two or three of the plates are somewhat forced in their colouring to be wholly pleasing.

*Schools of Painting*, by Mary Innes, is a pleasantly written handbook which should appeal to the general student, and can be read with interest by those who are already acquainted with the substance of the knowledge it embodies. The chapters on the legends of the Virgin Mary, and some legends of the Saints, are especially valuable as forming a key to so many

of the subjects depicted in mediæval art. The work is well illustrated with reproductions from the works of the different masters described, and these, for the most part, are wisely selected from works hanging in foreign galleries, and therefore not easily available to the ordinary English reader.

#### Old Chinese Porcelain

THE appreciation of the artistic merit and beautiful qualities displayed in Chinese porcelain has endured and

continually increased for a longer period than that devoted to any other branch of art. In the translation of a Chinese manuscript by the late Dr. Busshell evidence is given that early in the sixteenth century high prices were paid in China for rare and beautiful examples made a century earlier. The particular instance the doctor drew attention to is the sum equivalent to £600 paid by a collector for a red ground wine-pot measuring only 8 inches in height, so that the apparently high prices which one hears of from time to time as being realised either at public auction or private sale is really not a new departure. Notwithstanding that for years past there have been many keen collectors, it was always possible up to three or four years ago to obtain really choice specimens from various parts of Europe, principally from Holland and France, and less frequently from Italy and Spain. But these markets are now denuded, and if a fine example comes on offer at any of the great auction marts, whether it be in London, Paris, or Amsterdam, dealers from all parts gather in order to enter into eager competition for its possession.

It is interesting to give these facts when drawing attention to the very wonderful collection formed by Sir William Bennett, K.C.V.O., of which a list has been published by Mr. Gorer, and is now on exhibition at his galleries, 170, New Bond Street.

The catalogue embraces exactly one hundred numbers confined to Chinese porcelain, and whilst it is impossible to make mention of each specimen, all of which are worthy of notice, we must call special attention to No. 96, a really noble pair of Famille-Noire Vases, unequalled by anything in our great collections. Mr. Gorer claims these to be of the earliest period of fine decorated porcelains, and it is impossible to imagine how anything could be more exquisitely and boldly executed; the brilliancy of the enamels and the softness of the tones are delightful.

Whilst speaking of famille-noire it may be mentioned that there are several other very beautiful specimens in cups and saucers, plates, miniature vases, and figures. There are a number of wonderful examples of famille-verte, and No. 93 is a unique example of most delightful quality. This vase was originally in the Hamilton Palace collection. With a collection of this importance it is almost impossible to decide where to begin and where to leave off the descriptions, for each in itself is a wonderful example.

We must, however, draw attention to the superb pair of egg-shell lanterns decorated in famille-verte, which Sir William Bennett justly claimed to be the finest in existence. Besides this very beautiful collection of porcelains, which in its entirety is worth well over £100,000, there is a collection of rare Chinese hard stones, and a collection of nine charming specimens of blue agate, which will also be found most attractive. Mention may also be made of the catalogue, which is fully descriptive, and contains a number of illustrations of some of the principal exhibits in actual colours.

## ANSWERS TO CORRESPONDENTS

*Enquiries should be made on the Enquiry Coupon. See Advertising Pages.*

**Dutch Splat Chairs.**—A2,288 (Salisbury).—There are several illustrations of Dutch splat chairs in the January (1909) issue of THE CONNOISSEUR MAGAZINE. Please say on what page the one you refer to appears.

**Pottery Font.**—A2,344 (Aldgate High Street).—The copy of font at St. Mary's, Oxford, is probably by Meigh, of Hanley, and dates about the time of the Great Exhibition, 1851. We are not in possession of any definite records, but we believe that several copies were produced. They are uncommon now, but not very valuable, as they are too late to interest collectors. The object is difficult to value, as there is no opportunity of comparison, but in our opinion it would probably fetch about 30s. Anyone associated with the church, or in any way interested, might, of course, be willing to pay more for the specimen, but in such a case the value would be merely sentimental and dependent upon the purchaser.

**Old Italian Medal.**—A2,356 (Austria).—If the medal you describe is genuine, it is worth several pounds, the actual sum, of course, being dependent upon its condition. There are, however, many copies of it in existence.

**Wm. Kelvin, Clockmaker.**—A2,377 (Larport).—We cannot find any trace of Wm. Kelvin. He was probably a country or Scotch maker. If you will send a description of the clock, however, we can probably tell you roughly the period.

**Picture of "The Violinist."**—A2,385 (Folkestone).—The picture, judging by your photograph, is one of the numerous copies of the old Dutch masters which are circulated to-day, and is not of great value. The other photograph you enclose is so badly out of focus that no information can be given from it.

**Original Sketch by Giovanni Baglione.**—A2,386 (Harringay).—Your original sketch of a design for an altar-piece, if an authentic work of the period you state, should be of considerable interest to Exeter antiquaries. You might communicate with the Dean of the Cathedral to ascertain whether any record of the altar-piece exists.

**Old Painted Panels.**—A2,388 (Queenstown).—We would suggest a reproduction of your panels in our "Notes and Queries" columns as the best means of identification. A charge of 10s. 6d. is made to cover expense of reproduction, and all replies received are printed free of charge in subsequent issues of the magazine.

**Military Decorations.**—A2,392 (Midford).—Your military decorations, comprising Military General Service Medal, with bar "Corunna," Field Officer's Gold Medal for Albuhera, and Badge of the Military Grand Cross of the Bath, awarded to Major Booth, should be sold as a group, and they would fetch about £100. Announcements of firms undertaking such sales will be found in our advertising columns.

**Chair used by Napoleon at St. Helena.**—A2,412 (Barnes).—The value of a relic of this kind, being mainly sentimental, cannot easily be determined. Under different conditions it would vary, and it depends largely upon the amount of documentary evidence that can be adduced. Apparently your specimen is somewhat deficient in this respect.

**Identification of Photographs.**—A2,430 (Berlin).—The best method of identifying your photographs is to have them reproduced in our "Notes and Queries" columns, when probably some of our readers would be able to recognize them.

**Sèvres Plaque.**—A2,435 (Bradford).—Judging by your description only, the plaque is probably a comparatively modern

piece, either of Sèvres or Paris make, to which the rare mark of early Sèvres has been added. We have seen many similar specimens. The value may be £4 or £5 if it is well painted.

**"Fashionable Involvements,"** by Mrs. Gunning, 3 vols., 1800, etc.—A2,438 (Southampton).—The books on your list are worth altogether about 15s. to £1.

**Japanese Painting on Glass.**—A2,451 (Knaphill).—It is difficult to know from your description whether you possess a European transfer picture on glass with a Japanese subject, or an Oriental painting on glass. Assuming it to be the latter, the value is not more than 30s.

**Chinese Porcelain Cup and Saucer.**—A2,456 (Chipping Norton).—The cup and saucer, of which you send sketches, are old Chinese porcelain, but they do not date back to the 14th century. It is difficult, of course, without seeing them to assign a precise date, but they are more probably of the early 18th century. Assuming that the paste is thin and of good quality, and that the painting is good, the value is about £2 10s.

**Old Shawl.**—A2,459 (London).—At the present time there is little demand for these shawls, and the value does not exceed £2.

**Shakespeare, 1846.**—A2,463 (Whitstable).—This edition is not of special value. It would probably realise about 2s. 6d.

**"Picturesque Illustrations of England,"** by H. Westall, A.R.A., 1838.—A2,469 (Newcastle-on-Tyne).—This volume is worth about 10s.

**French Sundial.**—A2,479 (Hither Green).—The French sundial about which you enquire is of the early part of the 18th century. The mother-of-pearl case with silver bands is probably the most valuable part, the sundials themselves being rather common. So far as we can judge without seeing it, it is worth about £3 10s.

**Claymore.**—A2,484 (Dundee).—Your claymore blade marked Runkel is not of a good period. Such blades were used a great deal about the end of the 18th century and the beginning of the 19th in a number of Scotch militia regiments. The hilt is probably of basket form, in brass. The market value is about £2.

**Cream Jug.**—A2,490 (Dalton).—Judging from your drawing, the little cream jug is English, and may have been made at any of the following factories: Bow, Lowestoft, Worcester, or Longton Hall. It is worth about £1 10s. to £2 10s. To obtain a more definite opinion as to the make, the piece should be sent for inspection.

**Breeches Bibles, 1594 and 1609.**—A2,491 (Tunbridge Wells).—The value of your Bibles may be any sum from £1 to £5, according to their condition. The majority of specimens met with are defective in some way, which renders them unsaleable.

**Vienna Cup and Saucer.**—A2,494 (Ulverston).—It is impossible to date your cup and saucer, except by inspecting the style, finish, and paste, as the mark you give has been used at Vienna continuously since 1744. They appear, however, to be of good quality, and assuming them to be fairly old, they should fetch £5. The Ludwigsberg jug is of the period anterior to 1806, and is worth about £6.

**Hogarth's Works, 1822.**—A2,495 (Bideford).—This work is worth about £5 5s., or more if in fine binding.

**Spanish Picture.**—A2,499 (Seaford).—Your picture is of Spanish origin, and painted in the manner of Ribera, a noted Spanish painter of the 17th century. In our opinion the cock is part of the original design. Pictures of this character have little vogue at the present time, and its value in the London market is not above £5.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

## Special Notice

**R**EADERS of *The Connoisseur Magazine* who desire to have pedigrees traced, extended, or proved by modern critical historical methods, the accuracy of armorial bearings enquired into, paintings of arms made, book-plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

The desire must often occur to know more of your forefathers, who and what they were, occupation, length of life—all this and much more can be learned about your ancestors, for they have left behind them documents, such as wills, which set forth their joys and sorrows, home life and surroundings, even to details of furniture and dress, so that you can set up in your minds an exact picture of them.

Another reason for genealogical research is that it can establish the right to arms, by proof of descent from the original grantee. Many coats of arms in use at the present time belong to families of a different surname; cases are not infrequent of such flagrant bearing of wrong arms as the surname: Brown with a coat belonging to Foster.

So absurd a pretence should be at once dropped, and a legal title made to one's own arms.

American readers are particularly invited to use the Heraldic Department, as a special study has been made of the emigration of New England and Virginian families.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies of a general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

### PEDIGREE OF BRODIE.

Alexander Brodie, of St. James', Westminster = Margaret, daughter of  
Born 1711. Died Jan., 1772. Peter Shaw, M.D.

Rev. Peter Bellingier Brodie, = Sarah, daughter of Benjamin  
Rector of Winterslow, Wilts. Collins, of Milford, Salisbury.  
Born 17 Nov., 1742. Banker and Publisher.  
Married 1 Nov., 1775. Died  
19 March, 1806.

Elizabeth Brodie = 1770, Thomas  
Denman, M.D.,  
Father of Lord  
Denman, Lord  
Chief Justice.

Peter Bellingier Brodie, of  
Lincoln's Inn, Barrister-  
at-Law. Born 30 Aug.,  
1778. Married twice and  
left issue.

William Bird Brodie,  
M.P. for Salisbury.  
Born 26 Sept., 1780.  
Married twice and  
left issue.

Sir Benjamin Collins Brodie, Bart., = Anne, daughter of  
Surgeon to His Majesty. Created Baker John Sellon,  
a Baronet 30 Aug., 1834. Of Sergeant-at-Law.  
Boxford, Suffolk. Born 9 June,  
1783. Married 21 May, 1816.

Sir Benjamin Collins Brodie = Philothea Margaret, daughter of  
Born 5 Feby., 1817. Married Mr. Sergeant Thompson.  
5 Feby., 1848, at St. Peter's,  
Pimlico. Professor of  
Chemistry at Oxford.

Rev. William Brodie,  
Clerk. Married Lady  
Maria Waldegrave.

Maria Eliza Brodie.

Sir Benjamin Vincent Sellon Brodie, = Caroline Eliza, daughter of Capt. J. R. Woodriff, R.N.,  
Barrister-at-Law. Sergeant-at-Arms to Queen Victoria.

**BRODIE.**—The Alexander Brodie at the head of the chart pedigree is said to have been involved in political troubles and to have left Scotland for Westminster before 1740. Can any reader throw light on the truth of this family tradition. This pedigree is also interesting to the student of eugenics, as we have five generations of professional men, amongst them the eminent surgeon, Sir Benjamin C. Brodie, whose grandmother, Margaret, was the daughter of a doctor.

**PEARSON.**—The evidence that you require as to a Henry Pearson having emigrated from England to America is to be found in the following abstract of a Chancery suit, *Pearson v Kirby*, May, 1667. Orator Henry Pearson, of Southampton, in Longe Island, an Ancient. Whereas, about May, 1659, before your

Orator went out of this Realme, your Orator lent to John Brimley, of Olney, Bucks, £21 on security of three acres of land in Olney. John Brimley neglected to repay the principal and interest and died in your Orator's debt.

Your Orator before his departure by letter of attorney appointed Edward Fuller of Olney, William Geynes of the same, mercer, Thomas Constable of the same, all now deceased, to recover his debts.

Daniel Howes, in right of his wife Jane, has sold the lands to John Kirby of Olney, haberdasher.

Object of this suite is to obtain principal and interest.

The answer of John Kirby is that he purchased the lands about eight or nine years ago free from mortgage. Chancery proceedings, series before 1714, C 22-113.

# THE CONNOISSEUR PHOTOGRAPHIC COMPETITION

## LIST OF AWARDS

THE CONNOISSEUR MAGAZINE Photographic Competition, some of the results of which appear in this month's issue, has, judging from the numbers of the competitors and the prints sent in, been exceedingly popular.

In making my awards, I have endeavoured to select those photographs which, firstly, show careful technique. In order to arrive at a judgment on each one of the hundreds of prints sent in, I worked on a system of points, as follows:—

(1) Technique—i.e., focusing, 3 points; (2) Printing, 3 points; (3) Subject, 3 points; (4) General arrangement of subject and background, 3 points.—Total 12.

I found in the great majority of prints sent in a failure to present the subject in an attractive form, and want of study of suitable background.

In many cases the subject was well chosen, and of great interest; and had the technique of the photograph been good, prizes would undoubtedly have been awarded. A large number of competitors failed owing to the fact that their focusing and stopping down was poor. Others failed on account of bad printing, unsuitable background, and careless arrangement of subject.



FIRST PRIZE (CLASS B.) "CHERRY ORCHARD"



FIRST PRIZE (CLASS C.) "IRISHMAN"

Taken as a whole, the subjects were good, and of public interest, especially those in Class A—Furniture—by "Cockney," "Amass," and "Hoffnung." In Class B—China—"Cherry Orchard," "Nemo," and "Smoke" were by far the best, and in Class C—Silver—"Irishman," "Cherry Orchard," and "Festoon" were facile princeps. These competitors won on points alone, and in making my awards I found it was necessary to place them in the order I did, on the most trifling matters, so equally well chosen were their subjects.

In making these remarks on the competition and the failures, I trust that future competitors will not be discouraged, but will rather stimulate themselves to improve the technique of their work, which only requires a little care. Many of the subjects sent in are so interesting that I hope they may be reproduced in THE CONNOISSEUR MAGAZINE, even though they failed to win prizes.

### AWARD.

#### Class A.—Furniture.

1st—"Cockney"	...	...	£10	0	0
2nd—"Amass"	...	...	3	3	0
3rd—"Hoffnung"	...	...	1	1	0

#### Class B.—China.

1st—"Cherry Orchard"	...	...	£10	0	0
2nd—"Nemo"	...	...	2	2	0
3rd—"Smoke"	...	...	1	1	0

#### Class C.—Silver.

1st—"Irishman"	...	...	£10	0	0
2nd—"Cherry Orchard"	...	...	2	2	0
3rd—"Festoon"	...	...	1	1	0



FIRST PRIZE (CLASS A.) "COCKNEY"



*The Connoisseur*

*Largest and Cheapest Antique Dealers in the Trade*

**CROSS & PHILLIPS** (Phillips, Cross  
& MacConnal)

— (Wholesale and Retail) —

**50-52 Church Street  
LIVERPOOL**



INTERIOR OF GALLERY.

FOURTEEN SHOWROOMS.

## PICTURES

— BY —

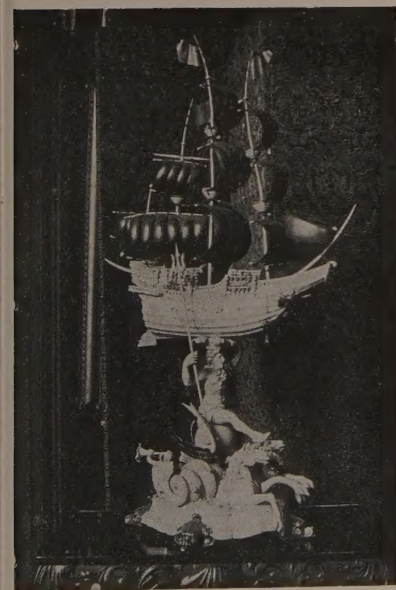
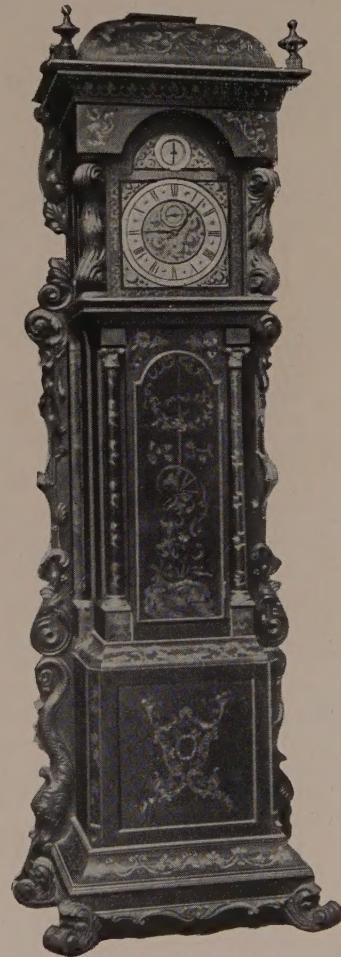
Sir Alma Tadema  
Birket Foster  
Sir E. Burne-Jones  
Sidney Cooper  
Wimperis, &c.



Fine stock of Bronzes,  
life size to small ones  
of half-guinea each

## BARGAINS IN ANTIQUE FURNITURE

Old Convex Mirrors, £4 to £12 10s.; Quantity of Welsh Dressers, from £9 to £16 10s.; Antique Sideboards, from £8 to £50; Jewellery; Antique Silver; Old Cabinets, from £6 to £75; Prints; Pictures; Old Genuine Rush-seated Chairs, polished and rushed, 9/6 each; Large stock of Old China; Long D-end Tables, from 8 guineas to £25



Jewelled Ivory and Silver Gilt Ship, "Neptune."  
5 ft. high. Price, 350 guineas.

**CROSS & PHILLIPS, 50-52 Church Street, LIVERPOOL**  
**GENUINE REDUCTIONS**

-XLIII.



# The Connoisseur Magazine Plates

FOR DECORATION OF THE HOME.

OWING to the frequent demand, by Subscribers, for loose copies of the Plates issued with The Connoisseur Magazine, the Editor has prepared the following list of plates that have appeared in back numbers, and copies of which can be obtained at 6d. each, or 4/6 per dozen. Special terms to the Trade for not less than 100. Applications to be sent to the "Plate Department," 95, Temple Chambers, London, E.C.

Altarpiece, by The Maître de Flemalle.  
 Amelia, Princess, by Cheesman, after Sir W. Beechey.  
 Approach to Christmas, by G. Hunt, after J. Pollard.  
 Arbuthnot, Hon. Mrs., by Downman.  
 Ariadne, after Reynolds.  
 Ascot Heath Races, by James Pollard.  
 Azaleas, Lago di Como, by Ella du Cane.  
 Bacchante with Young Faun, by S. W. Reynolds, after Sir J. Beuty, after Sir G. Beaumont.  
 Best, Mrs., by John Russell.  
 Birmingham Mail near Aylesbury, by R. Havell, after H. Alken.  
 Brighton Mail, The, after H. Alken.  
 Bruce Passing the Peveril Coach and Manchester Mail, The, by R. Havell, after H. Alken.  
 Bull, John, Going to the Wars, by Gillray.  
 Byron, Lord, by E. Lloyd, after Count D'Orsay.  
 Camden, Marchioness of, by L. Schiavonette.  
 Camp Scene, A, by Watteau.  
 Chevalier de Gros, by Van der Weyden.  
 Children and Beggar Boy, by C. Wilkin, after Beechey.  
 Choice, The, by W. Ward.  
 Christ Church Peckwater Quadrangle, by John Fulleylove.  
 Coach and Six, by T. Rowlandson.  
 Coming from School, by T. Stothard.  
 Conté, La Princess de, by Drouais le Fils.  
 Contested Election, Last Hour of a, by Havell, after Pollard.  
 Costume Series by E. T. Parris:—  
   Anna Boleyn.  
   Anne of Denmark.  
   Berengaria, Queen of England.  
   Elizabeth, Queen of England.  
   Empress Eugénie, in her Bridal Dress.  
   Henrietta Maria, Queen of England.  
   Lady of the Court of Louis XV.  
   Queen Victoria, in her Coronation Robes.  
 Cries of Paris, by Houël de Rouen.  
 Crown, A, by Sir L. Alma-Tadema.  
 Cymon and Iphigenia, by W. W. Ryland, after Angelica Kauffman.  
 Day Masquerade in Ranelagh Gardens, by George Cruikshank.  
 Devonport Mail near Amesbury, The, by R. Havell, after H. Alken.  
 Devonshire, Duchess of, by Downman.  
 "Eclipse" (Racehorse), by G. Stubbs.  
 Eglington, Countess of, by Reynolds.  
 Elf King, The, by Kate Greenaway.  
 Elliott, Grace Dalrymple. Pastel Portrait.  
 Epsom Grand Stand, The Winner of the Derby Race, by R. G. Reeve, after J. Pollard.  
 Epsom Races, by Smart and Hunt, after J. Pollard.  
 Fair, The, by Bartolozzi, after Wheatley.  
 Fête Champêtre, by A. Watteau.  
 Fine Musicians, The, by L. Marin, after Raoul.  
 Flirtilla, by J. R. Smith.  
 Florentine Lady, A, by P. Pollajuolo.  
 Fountain of Trevi, Rome, by Alberto Pisa.  
 Four in Hand, by J. Gleadow, after Pollard.  
 Fox Hunting Subjects:—  
   Duke of Wellington and Hodge, by H. Alken.  
   First-rate Workman of Melton, A, by H. Alken.  
   Leaping the Brook, by H. Alken.  
   Taking the Lead, by Alken.  
   The First Over, by Alken.  
 Gamekeepers, by G. Stubbs, Landscape, by A. Green, engraved by H. Birche.  
 Georgiana, Duchess of Devonshire, by Sir J. Reynolds.  
 Girl and Kitten, Pastel by Peronneau.  
 Girl of Carnarvon-Shire, by A. T. Ryder, after R. Westall.  
 "Gladiator," by J. R. Mackrell, after J. F. Herring, sen.  
 Going to School, by T. Stothard.  
 Golfers at Blackheath, by V. Green, after L. F. Abbott.  
 Goodwood Grand Stand, Preparing to Start, by R. G. Reeve, after J. Pollard.  
 Haarlem, Environs of, by I. Van Ruysdael.  
 Henkersteg (Nuremberg), by A. G. Bell.  
 Henrietta Maria, Queen of Charles I., by Vandyke.  
 Henry VIII., by Holbein.  
 "Hermite," Winner of the Derby Stakes at Epsom, 1867, by W. Summers, after Harry Hall.  
 Hoare and Child, Mrs., by Reynolds.  
 Holyhead and Chester Mails, The, by R. Havell, after Alken.  
 Holy Family, by Van Dyke.  
 Holy Family, by Reynolds.  
 Hunting Scene, after Ben Marshall.  
 "Infanta Maria Teresa," Portrait known as, probably her half-sister, the Infanta Margarita Maria, by Velasquez.  
 Innocence Taught by Love and Friendship, by Bartolozzi, after G. B. Cipriani.

Innocence, after Kauffman.  
 Instruction, by White, after E. Crewe.  
 Interior of a Moorish Harem, by Lavery.  
 Japanese Landscape, A.  
 Jupiter and Calista, by Thos. Burke, after A. Kauffman.  
 Lady Reading, A, by W. Ward, after J. R. Smith.  
 Landscape ("Connoisseur" Competition, Class B).  
 Last Glow, Mont Blanc, by Hugh M. Pritchard.  
 Laundry Maid, by Henry Morland.  
 Le Baisir Envoys, by C. Turner, after Greuze.  
 Lesbia, by S. W. Reynolds, after Sir J. Reynolds.  
 Les Cerises, by Vidal, after Davesne.  
 Linley, Maria, by T. Ryder, after R. Westall.  
 Liverpool Mail near St. Albans, by R. Havell, after H. Alken.  
 Locomotion, by Shortshanks, after Seymour.  
 Lodore and Derwentwater, by A. Heaton Cooper.  
 London from Tower Bridge, by W. L. Wyllie, A.R.A.  
 Louise Marie Adelaide de Bourbon, Duchess D'Orleans, by Vigée Love, by Ryder, after Cosway.  
 Mail Coach in a Flood, by F. Rosenbourg, after J. Pollard.  
 Man and Woman, by Mieris.  
 Maria, by P. W. Tomkins, after J. Russell.  
 Marlborough, Sarah, Duchess of, by Sir G. Kneller.  
 Marvell, Andrew, from an Oil Painting.  
 Maternal Love, by Tomkins, after Russell.  
 Morning, or Thoughts on Amusement for the Evening, by W. Ward, after G. Morland.  
 Morning, or the Reflection, by J. Grozer, after W. Ward.  
 Mutual Joy, or "The Ship in Harbour," by P. Dawe, after G. Morland.  
 Napoleon I., by Delaroche.  
 Napoleon in Egypt, by Edward Detaille.  
 Narcissa, by J. R. Smith.  
 Nevill, Reginald H., The Castle Baby, by W. Pickett.  
 New Steam Carriage, A, by G. Morton.  
 Newmarket Races, by James Pollard.  
 Offrande à l'Hymen, by Patas and Lemerclier, after Calet.  
 Oleanders, Lago d'Orta, by Ella du Cane.  
 Orpheus and Eurydice, by Thos. Burke, after A. Kauffman.  
 Oxford, Countess of, by Vandyke.  
 Oxford and Opposition Coaches, by R. Havell.  
 Pas de Quatre, by Magune, after Chalon.  
 Peasant of Salterdalen, by Nico Jungmann.  
 Philip IV. of Spain, by Velasquez.  
 Pity, by Colibert.  
 Portrait of a Lady, by Hoppner.  
 Portrait of a Young Girl, by Greuze.  
 Princess Royal, Daughter of George III., by Downman.  
 Race for the Great St. Leger Stakes, 1836, by J. Harris, after J. Pollard.  
 Racing, I. Clark, after H. Alken.  
 Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens, by Cruikshank.  
 Randolph Crew's Marriage with Hilda at Lambeth Church, by Cruikshank.  
 Regent's Park, View in. (A New Steam Carriage.)  
 Robinson, Mrs. Mary, by J. Downman, A.R.A.  
 Rosati, Mdle., by A. de Valentine.  
 Royal Mail Coach, by R. Havell, after Jas. Pollard.  
 Spencer, Lavinia C., by Sir Joshua Reynolds.  
 Sportive Innocence, by Bartolozzi, after Hamilton.  
 St. James' Park and Rosamond's Pond, by Hogarth.  
 Stage Coach, The, by Dubourg, after Pollard.  
 Steam Carriage, A.  
 Study from Life, by C. W. Hopper.  
 Suspense, by Ward, after Morland.  
 Syntax, Dr., gazing at some Ruins, by T. Rowlandson.  
 Training, by G. Hunt, after J. Pollard.  
 Two Girls decorating a Bust of Diana, by Charles White, after Lady Lincoln.  
 Variety, by Ward, after Morland.  
 Venus, Toilet of, by R. Cosway.  
 Via Dei Servi, Florence, by Col. R. C. Goff.  
 Visit returned in the Country, The, by Morland.  
 Walpole, Sir Robert, by J. Wootton.  
 Weighing, by Rowlandson.  
 Westmorland, Countess of, by Hoppner.  
 Whitby, by E. Enoch Anderson.  
 Whitechapel Road, A View in. (A New Steam Carriage.)  
 Witch, A, by E. R. Hughes.  
 Woman and Kitten, by J. S. Chardin.  
 Woodcutter's Home, by Gainsborough.  
 Woodland Scene, A, by Morland.

Extra Large Plates: Morning, Noon, Evening, and Night. Woodcock Shooting and Pheasant Shooting. 1s. each.



# OLD CHINESE PORCELAINS

---

A Collection of Rare and  
Valuable Examples formed by  
Sir William Bennett, K.C.V.O.,  
.. is being Exhibited by ..  
GORER, 170 New Bond St.

---

Open daily from 10.0 a.m. till 6.0 p.m.  
.. Saturday, 10.0 a.m. till 1.0 p.m. ..

---

*Admission on Presentation of Visiting Card*





AN OLD CHINESE RUG

**YAMANAKA & C<sup>o</sup>**

Japanese and Chinese

**Works of Art**

**68, NEW BOND STREET**

**LONDON, W.**

*Telephone:*  
1546 MAYFAIR

*Telegraphic Address:*  
"YAMANAKA, LONDON"

JAPAN

NEW YORK

BOSTON, U.S.A.